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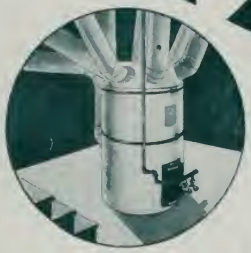
CALIFORNIA ARTS & ARCHITECTURE



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EVERY TEN YEARS

TWELVE thousand census takers have been in the field since January 2, calling on all industries and trades throughout the United States for the sixteenth decennial census. These first 12,000 will be followed with an additional 120,000 enumerators who will collect the balance of the information to go into this year's census, which will embody seven major compilations—the most extensive ever undertaken.

The census of construction activities will be conducted as part of the census of business, and will record the sales of all wholesalers and retailers, including those of distributors of building materials and lumber, and all service businesses.

The other six major compilations will be the census of manufactures; the census of population; a census of housing, covering 35,000,000 dwellings, which will be taken for the first time this year in conjunction with the population census; the census of agriculture; drainage and irrigation; mines and quarries.

As the construction census has not been taken for four years, all those interested in the developments of this industry will want the facts and figures it will make available. This census will record the activities of this industry last year, in each state and in each of the larger cities. It will summarize the reports of all general contractors and more than 25 different kinds of special trade contractors. It will include in its coverage all firms engaged in construction for profit. One classification will include those who did a business last year amounting to less than $25,000. This inquiry will cover three kinds of builders—those who work on speculation, building houses for sale; investment builders, who build for rent; and occasional builders, who are not engaged in the industry continuously, and whose interest in this business is secondary.

The tabulations for those who did business amounting to more than $25,000 will include heavy construction, such as water-power developments, dams, bridges, sewers, viaducts, tunnels, subways and foundations; for light construction—residential and other buildings in this class; and for highway work. One and two-family houses and other residential buildings will be given a separate listing from buildings "other than residential." Under each of these heads, new construction and additions will be listed separately from repairs and maintenance. Private work will be differentiated from public construction projects.

Itemized data will be presented on the cost, delivered on the job, of all materials furnished by contractors—brick, cement, steel and other materials—as well as equipment furnished and installed by contractors, such as plumbing, heating and electrical apparatus. Also the sales value of all materials, equipment and merchandise sold, but not used or installed by contractors, will be shown.

The trend of employment and pay rolls in the industry will be reflected by a tabulation of employment totals for each month in the year.

All these data will provide the industry, as well as producers and distributors of construction equipment and materials, with a general picture of the developments and trends of construction activities last year—information which can be used as a basis in determining future trends.

In addition to the information set forth in the construction census, there will be many items in the other censuses being compiled which will be of interest to those engaged in this and allied industries. The housing census, for example, will reveal the characteristics of the nation's 35,000,000 dwelling units—their condition, age and need of major repairs, whether or not they are of wood construction, their market value and mortgage status, the amount of over-crowding within them, and the extent of modernization the older units have undergone. The population census will throw new light on suburban developments. By recording the address of each person in 1939 and five years ago, it will measure whether or not there is a tendency of people, during recent years, to make their homes in the suburbs. The census of agriculture will show the value of all buildings on the farms, and the expenditures in 1939 for building materials, including lumber, roofing, hardware, cement, paint and fencing materials.

Since the value of the information being compiled will depend very largely upon its timeliness, the cooperation and quick response of those giving the answers to the questions asked is of the utmost importance to them as well as to the Census Bureau. It is their census, and they themselves can make possible its complete success by filling out as promptly as possible the census questionnaires. With their full cooperation, it is anticipated that the work of collecting the information for industry and business will be completed by the end of May, and at least the basic information may be published by late summer or early fall.

The same law which requires reporting to the Census Bureau protects those questioned against disclosure of individual returns. All questionnaires used in taking the census bear the following printed assurance:

"Your report is required by Act of Congress. This Act makes it unlawful for the Bureau to disclose any facts, including names and identity, from your census reports. Only sworn census employes will see your statement. Data collected will be used solely for preparing statistical information concerning the nation's population, resources and business activities. Your census reports cannot be used for purposes of taxation, regulation or investigation."

CALIFORNIA ARTS & ARCHITECTURE

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THE CALENDAR

ANNOUNCEMENTS of exhibitions, concerts, clubs, college events, lectures, dramatic productions, sports, for the calendar pages are free of charge and should be mailed to CALIFORNIA ARTS & ARCHITECTURE, 2404 West Seventh Street, Los Angeles, at least ten days previous to date of issue, the fifth. Edited by Ellen Leech.

ANNOUNCEMENTS

THE TOURNAMENT OF ROSES at Pasadena opens the New Year celebrations with its sixty floats, made entirely of flowers, coming from many sections of southern California, from San Jose, and Santa Clara County and from San Francisco.

LECTURE COURSE, sponsored at San Francisco by Paul Posz, continues February 4, with Alfred Duff Cooper, former First Lord of the British Admiralty "The Survival of Liberty in the World We Live In." The lectures are given at the War Memorial Opera House.

TUESDAY EVENING FORUM SERIES at Pasadena Junior College presents Wilfred husband, January 9, as the first speaker of the 1940 series. His subject is "The Scandinavian Experiments". Richard Neustadt, regional director of the Social Security Board in San Francisco, speaks on "Social Security", January 16, and on January 23 there is a symposium on "Socialized Medicine." January 30, Melville Dozier, executive director of the Los Angeles County Housing Administration, "Federal State and Community Housing".

ONEONTA CLUB of South Pasadena sponsors the course of lectures at the Senior High School Auditorium and presents Harrison Forman, known as the modern Marco Polo, an authority on Tibet, speaks on the "Far East Aflame," January 18, illustrating his talk with pictures. Mr. Forman was technical director of the motion picture "Lost Horizon."

LECTURE SERIES of the Athenaeum, 551 South Hill Avenue, on the California Institute of Technology campus, Pasadena, offers lectures on literature by members of the staff of the Huntington Library and of the California Institute. The lectures are open to the public and are held on Thursday evenings at 8:15.

LORITA BAKER VALLELY (Mrs. Jack Vallely) reviews new books and discusses world events in her concise, individual manner during the winter season at Del Monte, Huntington Hotel, Pasadena; Beverly Wilshire Hollywood; Wilshire Ebell Theater, Los Angeles; and the Fairmont Hotel, San Francisco. Mrs. Vallely conducts a series of eight Book Reviews, the third Saturday of each month at Bullock's, Broadway, Hill and Seventh, Los Angeles.

WORLD AFFAIRS ASSSEMBLIES form an interesting part of the winter season at the Vista Del Arroyo Hotel, Pasadena. The current event is held January 20, with the dinner at 7:00, following the reception in the lounge, and with the program of talks beginning at 8:30.

SOUTHWEST MUSEUM Highland Park, Los Angeles, provides a course of Sunday afternoon free lectures at 3 p.m., continuing through March.

PRODUCTIONS by the Clare Tree Major Children's Theater at the Shakespeare Clubhouse, Pasadena, are again sponsored by Mrs. Louis B. Triplett and provides "Aladdin and His Wonderful Lamp," Monday, February 5, at 4 p.m. This is the final event of the group of plays. The Players come from the Chappaqua, New York, where the rehearsals and other preparations for the season's presentations take place each year. Six companies gather to rehearse every August for the winter productions given in various parts of the country.

EVENING CRAFT CLASSES are held at the Department of Recreation headquarters, 717 North Lake Avenue, Pasadena, Mondays and Thursdays, and twelve branches are included in the handicrafts program. The list embodies jewelry, leather tooling and leather carving, copper tooling and reed weaving, block printing and wood carving, book binding and loom weaving. There is no charge for this course.

SPRING MARKER SEASON is held from January 15 to February 3. The style shows open with a series of three-day showing, featuring apparel and related lines at the Alexandria and Biltmore Hotels, Los Angeles, beginning January 15. The Los Angeles Furniture Mart is held January 29 to February 3. The California Gift and Art Show is held at the Biltmore Hotel, January 28-31.

JUNIOR AUXILIARY of the Jewish Home for the Aged hold the annual charity ball, February 11, at the Biltmore Hotel, Los Angeles.



A HUMORIST PAYS TRIBUTE

By TED COOK

THE dance form is rapidly gaining a large and understanding audience in America. Rapid strides have been made and Myra Kinch is in the front rank of this movement. I have been eagerly watching the work of Myra Kinch and her associates for several years and I am convinced that she is destined for widespread recognition as an important artist. She had an amazing natural talent. She has been excellently trained, and now she is developing a rounded out group of sincere dancers. She is a very intelligent person, and will, I feel, make important contributions to the dance. She is a superb director and a great dancer in her own right. Her music is arranged and played in superb taste by Manuel Galea. She has given proper attention to color and design in the costuming of her presentations. Her serious numbers have a lovely poetic quality. But I believe Myra Kinch will finally be remembered as a great comic—I do not believe there is a dancer living who can quite match her in certain light satirical touch, and I am familiar with the very comic Trudi Schoop and her excellent supporting dancers, and with the very sophisticated, highly polished presentations of Agna Enters.

Although Kinch has danced in Europe, she is essentially an American, and a West Coast American. I would like to feel that the West Coast can recognize a great artist when she emerges from our soil. The dance form takes good audience as well as good dancing, good music, good costuming and skilful, imaginative choreography to attain high perfection. I would like to feel that Kinch can work out her destiny before West Coast audiences. I hope that educational institutions will be alert to present Kinch to students. Modern dancing needs to be better understood—important potential artists deserve to be seen. This is necessary in the evolution of our culture. And, aside from all this, Myra Kinch and her dancers present grand entertainment deft comment, and clear beauty.

Beginning the second week in January the Music and Art Department of the Los Angeles Public Library is sponsoring a joint exhibition of original costume designs by Robert Tyler Lee and a series of dance photographs showing the realization of the designs in production by the Myra Kinch Dance Company. The dances and ballets for which the designs were created and the photographs taken will be presented in concert Sunday evening, January 11, at the Pasadena Community Theater.



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BUSINESS AND PROFESSIONAL WOMEN'S CLUBS, Los Angeles District Federation close the season of lectures, January 17, when Mary Ellen Chase speaks at the Embassy on "Larger Life in Books."

AMERICAN HUMANE SOCIETY, Pasadena Branch, announces the opening of the photographic contest, open to amateurs, and closing June 15, 1940. The prizes amount to $110 the theme of the contest is "Pictures That Tell a Story", and the main objective is to emphasize the slogan, "Hunt with a camera instead of a gun". Pictures should show children at play or work with animals; animal pictures, showing their care and amusements. Either wild or domestic animals may be photographed but in each case indication must be made of how they are being cared for and protected. Details may be secured by addressing the American Humane Association, 135 Washington Avenue, Albany, N. Y.

LOS ANGELES COUNTY Federation of Women's Clubs holds the fifth regional round table, January 5, at Gardena, with the Wednesday Progressive Club as the hostess group. Mrs. Harry Willits, county president, presides. January 8, the Institutions and Philanthropy Departments, hold a forum at the Children's Home Finding Society, going later to the Minnie Baxter Training Home and to the Orthopedic Hospital. January 9, the Horticultural and Beautification section meets for a morning session at the Glendora Woman's clubhouse.

EBELL CLUB, Los Angeles, officially opens season January 8, when Mrs. A. A. Bartlett Gruber, who speaks on "A New World in the Arctic". Later programs include the review given by Lorita Baker Vallely, January 15, followed by a tea honoring the Ebell Juniors; the musical program given, January 22, by Evelyn MacNevin, dramatic contralto; Richard Hageman and a lecture on "The Voice of the New Turkey" by Selma Ekrem, January 29. The assembly dinner of the month is held, January 18, with Salem Bader speaking on his experiences with Lawrence of Arabia whom he served as a boy spy. Speakers for later programs are David Seabury, Maj. George Fielding Eliot, Hugh Gibson, Bhicoo Batliwala, Julien Bryan, Pierre Paassen, Channing Pollock, Jacques Cartier and Mrs. Hiram Cole Houghton. The main event of the month is the president's luncheon, with Mrs. William C. Warmington, president, presenting Dr. Frank J. Jones. The subject is "Propaganda Analysis."

WOMEN'S UNIVERSITY CLUB of Los Angeles opens the programs of the year January 3, continuing the study of agricultural conditions in California under the chairmanship of Mrs. Charles Austin. Mrs. A. M. Marsh speaks on "Grapes Without Wrath", and Mrs. Kate Felmer tells her experiences as a teacher in a nursery school attended by the children of migrants.

CALIFORNIA WOMEN OF THE GOLDEN WEST of Los Angeles meet January 5 to hear the first of a series of book, and world affairs talks. Mrs. Walter Egan Toole, former president of the Westwood Hills Woman's Club, speaks.

NATIONAL COUNCIL OF JEWISH WOMEN, Los Angeles section, hear Phyllis Bottome, novelist and lecturer, January 3, discuss "Courage and Responsibility".

NORTH HOLLYWOOD WOMEN'S CLUB Literature Section, announces Ruth Cornell Fuller will review "We Did Not Ask for Utopia," a new book dealing with problems of Russia, January 5. Gregory Gollubegs, translator of the Russian poet, Pushkin, is a guest of the occasion.

FEDERATION OF WOMEN'S CLUBS, Los Angeles District features a birthday party on the program for the January 17, Presidents' Council at Santa Monica. This is a benefit event and proceeds are used for headquarters expenses. The program theme is "The Evolution of a Clubwoman". The International Relations Department is sponsoring a contest and inviting members to write on "Methods of Developing a Better Understanding Between Women of North and South America". Child Welfare and Youth Co-operation Department meets January 25 to hear Mrs. Elizabeth Buckley discuss "Juvenile Problems as I See Them".

JUNIOR LEAGUE of Los Angeles continues the fifth season of Tuesday Salon Teas, and on January 16 at the tea at the home of Mrs. Ira Clifton Copley the speaker is Dr. A. Th. Polyzoides. Later, on March 19 Mildred Titcomb Rains and Madelaine Forthmann offer a piano concert at the home of Mrs. Harold Lloyd. Reservations for the salons may be made through the Junior League Convalescent Home.

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EVENTS, music, lectures and the theater at San Diego:

January 6, Lecture by Lorita Baker Valley, Casa de Manana, La Jolla.

January 5-6, Concert by Southern California Little Orchestra, Savoy Theater, San Diego.

January 8, Lecture by Lorita Baker Valley, House of Hospitality Balboa Park, San Diego.

January 8-9, "I Married an Angel," Savoy Theater, San Diego.

January 16, Concert by Los Angeles Philharmonic Orchestra, Savoy Theater, San Diego.

January 18, Harold Kreutzberg, Dancer, Savoy Theater.

January 29, Concert by Artur Rubinstein, Pianist, Savoy Theater.

February 5, St. Olaf Choir, Savoy Theater.

February 6, "Aladdin annd His Lamp," New York Children's Theater production, Globe Theater, Balboa Park.

UNIVERSITY OF CALIFORNIA, Extension Division Royce Hall Auditorium, 8 p.m., announces lectures and motion pictures: January 9, "Sierra Nevada", colored motion picture (Hollywood Forum Picture Award) January 30, "Ski America First," Sidney D. Schurcliff, winter sports authority. The Children's programs are provided Saturday afternoons, 2:30-3:30, January 20, the motion picture program includes "Silvery Moon", "Down on the Farm", "Children of Holland", Jungle Jazz.

MYRA KINCH and her dance company are seen in new presentations at the Community Playhouse, Pasadena January 14.

LOS ANGELES PUBLIC LIBRARY, in the department of music and art, opening January 9, holds a joint exhibition of dance costume designs by Robert Tyler Lee, and a series of dance photographs of Myra Kinch and her Dance Company, illustrating through production photographs the realization of the designs exhibited.

MARGUERITE HARRISON gives a season of monthly talks at Casitas del Arroyo, Pasadena. The current date is January 24. Later dates are February 28, March 27, April 24, and May 22.

POLO SEASON at Fleischmann Field Santa Barbara, opened with a preview game, December 31. The program includes games for both men and women, also tournaments. A women's team will be chosen for the Pacific Coast tournament. Especial event of the season is the Pacific Coast High Goal championship tournament, opening February 11.

BUSINESS GIRLS CONFERENCE of Southern California holds a conclave, January 6-7, with sessions in the Civic Auditorium, Pasadena. A luncheon is held, January 6, at the Pasadena Athletic Club.

LOS ANGELES TURF CLUB continues the sixth winter race meet through March 9. Pari-mutuel prevails. Three charity days have been added to the Santa Anita racing season, making a total of 44 days. The extra days are Wednesday January 3, for Los Angeles County Community Chest; Tuesday, January 30, for Infantile Paralysis fund; Wednesday, February 14, for Allied Charities.

ANNUAL WINTER SPORTS CARNIVAL and Snow Queen Contest for the City of Sacramento is held January 6 at the Memorial Auditorium. Ski clubs of central and northern California are represented at this event.

CARLA AND FERNANDO unusual and creative Spanish and Mexican dancers, are presented at Philharmonic Auditorium, Los Angeles, Wednesday evening, January 24, by the Inter-American Music Festival Committee of the National Federation of Music Clubs. Grace Widney Mabee is general chairman of the Festival, which is to be held in Los Angeles in June, 1941 as a part of the biennial meeting of the Federation. She announces this event as the first of occasional programs to be offered by her committee to create a fund to bring the world's greatest artists here for the Festival.

AT BIG BEAR LAKE the 14th annual winter Snow Sports Carnival marks January 27-28. Weather permitting southern California ski championships and a huge skating party combine in the event. Miss Sally Weston has been proclaimed snow queen.

IN THE DONNER SUMMIT region skiers are visiting the new ski lodge in the Sugar Bowl, operated by Hannes Schholl and built by the Sugar Bowl Corporation. An added feature is the new chair type ski lift, which goes 3000 feet to the top of Crow's Nest mountain. From the top of the upski the Crest run may be taken, which goes approximately north from Crow's Nest and terminates at Soda Springs, on the shores of Lake Van Norden. Soda Springs Hotel has been remodeled. There is a new Coffee Shop at the foot of the upski on Beacon Hill, and many improvements have been made on the 1200-foot J-bar upski, including a permanent rope tow leading up to it. Over the summit from this area on the shores of the lake, the Donner Lake Resort is now open to winter sport fans.

AT YOSEMITE the Winter Club Ice Rink and Badger Pass Ski House opened in December, and with increasing snows sport addicts are arriving, making advance reservations advisable. All-year highway open, no controls.

AT ARROWHEAD, Ski school and Keller Peak Ski House open January 1. Parking facilities doubled at Snow Valley, between Arrowhead and Big Bear Lake. Invitational Ski Jump Meet, February 2-3, at Lake Arrowhead, also exhibition jumping. Championship Ski Races, February 9-10.

YOSEMITE WINTER CLUB Invitational Ski Meet February 3-4 downhill and slalom.

DESERT CAVALCADE, a border city frolic, is held at Calexico, February 1-7, when this U.S. port of entry on the Mexican border celebrates and emphasizes the historical background of that area from 1774 when the trail was first blazed by Juan Bautista de Anza, through the settlement of the Imperial Valley and the development of irrigation, which has made the natural desert land the nation's "winter garden". The event will stress the achievements of Boulder Dam an All-American Canal.

FLOWER SHOP at Rust's Nursery, 352 East Glenarm Street, Pasadena, is being operated by Henry Siebrecht III and specializes in flower arrangements for all occasions, especially wedding decorations.

LOBERO THEATER FOUNDATION announces the appointed of Mrs. Rena MacDonald Askin as resident manager of the Lobero Theater, with the booking of musical attractions as the main objective.

BALLET GROUP of Santa Barbara, under the direction of Helen Prokloff Geist, are seen in two new ballets at El Encanto Hotel, Saturday evening, January 6. There will be interpretive and character dancing, with stress on two Russian ballets, based on gypsy folklore and very colorfully costumed.

MUSIC

SAN FRANCISCO SYMPHONY ORCHESTRA, Pierre Monteux, conductor, continues the twenty-eighth season with a series of twelve concert pairs to April 19-20 at the Memorial Opera House. The winter season of symphonies consists of pairs of Friday afternoon and Saturday night (repeat) concerts. Pianists listed as guest soloists are Sergei Rachmaninoff Alec Templeton, and Walter Geiseking. Jascha Heifetz is the only violinist announced, and the single vocalist is Jussi Bjoerling, Swedish tenor. The final concert features the Coolidge Quartet.

OTHER ENGAGEMENTS of the San Francisco Symphony Orchestra include four Young People's Concerts with Ernest Schelling conducting; five presentations by the Art Commission on its Municipal Concert Series, and six in accompaniment of the Ballet Russe de Monte Carlo. Also one concert at Oakland, one at Stanford University, a Marin Music Chest appearance, and the usual Symphony radio broadcasts.

PHILHARMONIC ORCHESTRA of Los Angeles, sponsored by the Southern California Symphony Association, announces the January 11-12 pair of concerts, conducted by Albert Coates, has Jascha Heifetz violin virtuoso, as soloist, and is the final pair to be given at the Philharmonic Auditorium. The symphony pair of January 25-26, under the direction of Leopold Stokowski, is presented at the Pantages Hollywood Theater.

YOUNG PEOPLE'S CONCERTS, by the Philharmonic Orchestra of Los Angeles, open Saturday morning, January 6, under the direction of Albert Coates, at the Philharmonic Auditorium. This series is sponsored by the Women's Committee of the Orchestra. In addition to concerts in Pantages Hollywood Theater January 20, February 3, and March 2 and 16, as part of the series, others will be heard at Polytechnic High School Auditorium, February 16, and at Roosevelt High School, March 15.

INTER-AMERICAN Music Festival Committee of the National Federation of Music Clubs sponsors the dance program of Carla and Fernando, Wednesday evening, January 24, at the Philharmonic Auditorium, Los Angeles. Grace Widney Mabee is general chairman of the festival to be held in Los Angeles in June, 1941 as a part of the biennial meeting of the federation, and this event is the first of the programs to be offered by her committee to create a fund with which to bring great artists to California for the festival.

SAN FRANCISCO STRING QUARTET is heard in concert at the auditorium of the San Jose State College, the night of January 15, through arrangements completed by Elizabeth Sprague Coolidge. Naoum Blinder, first violin; Eugene Heyes, second violin; Ferenc Molnar viola, and William Dehe, violoncello, constitute the personnel of the quartet.

ART COMMISSION of San Francisco again presents a series of Municipal Concerts with the San Francisco Symphony Orchestra Pierre Monteux, conductor, and guest attractions, beginning Friday evening, January 12, and closing Tuesday evening, April 9. Following the opening concert, Leopold Stokowski guest conductor, at the Civic Auditorium, six performances of the Ballet Russe de Monte Carlo will be given. The Ballet offers five evening performances, January 30-31, February 1-2-3, and a Saturday matinee, February 3. The program provides several familiar ballets and six never seen at San Francisco before.

CITY OF PASADENA maintains an evening music series at the public library. The Departments of Fine Arts and Californiana sponsor an hour of free music each month, directed by Patricia O. Dutcher.

CHAFFEY ALLIED ARTS SERIES, presented in the new Chaffey Auditorium, Ontario, offers the San Francisco Opera Ballet, January 11. On February 1 the New York stage production, "What a Life," is given.

CLAREMONT COLLEGES ARTIST COURSE is sponsored by the associated colleges and the concerts are given at the Mabel Shaw Bridges Music Auditorium, Claremont. Lawrence Tibbett, baritone, is heard January 20. The Westminster Chorus, under the direction of its noted leader, John Finley Williamson, of the Westminster Choir College at Princeton, New Jersey. This choral ensemble is composed of forty men and women who sing from memory and as an a cappella choir is notable.

ELMER WILSON CONCERT SERIES at the Civic Auditorium, Pasadena continues with Bartlett and Robertson, duo-pianists, on the night of January 22. Ethel Bartlett and Rae Robertson were well known as individual pianists before they decided to make a two-piano team and become a sensation.

THE BEHYMER COURSE at the Philharmonic Auditorium, Los Angeles, offers Jan Kiepura, January 9; Lawrence Tibbett, January 16; Lina Pagliughi, January 30; Artur Rubenstein, February 1, and Helen Jepson, February 6.

MORNING MUSICALES are presented by the Penstemur Trio, Casita del Arroyo, 177 South Arroyo Boulevard, Pasadena. The trio is composed of Lillian Steuber, pianist; Alexander Murray, violinist, and Michel Penha, 'cellist. This is the first season these artists have appeared as an ensemble, but they have been playing together for four years. Dates of the next musicales are January 16, and February 6.

OPERA READING CLUB of Hollywood provides a January program of excerpts from the Gilbert and Sullivan operas, under the direction of Leon Rains with Florence Joy Rains as accompanist.

THE ORANGE COUNTY CONCERT SERIES presents Toscha Seidel, January 11, at Santa Ana. In April Jose Iturbi is heard in recital.

COLEMAN CHAMBER CONCERTS are given at the Community Playhouse, Pasadena, Sunday evenings, usually one each month.

RIVERSIDE OPERA ASSOCIATION, under the general direction of Marcella Craft, and conducted by Barton Bachmann, is a powerful community asset in San Gabriel Valley, where its influence has spread.

OCCIDENTAL COLLEGE presents the Meremblum Junior Orchestra Sunday afternoon, January 21.

BACH SOCIETY of Pasadena, Michel Penha, conductor, opened the fourth season of concerts at the Vista del Arroyo Hotel, last month.

SERIES of music lectures, one on the history and philosophy of music, the other on the evolution of musical technique and form, are given during January, February and March at California Institute of Technology at Pasadena. The lectures are given Monday afternoons and Wednesday evenings by Gilles Guilbert at the Athenaeum.

COMMUNITY DANCE of Pasadena, held at the Civic Auditorium Friday and Saturday nights of each week announces the engagement of the orchestra of Alvino Rey and the four King Sisters, January 12-13. On January 19-20 Jimmie Grier and his orchestra return to delight the dancers.

CIVIC ORCHESTRA of Pasadena, under the direction of Richard Lert, presents the current symphony concert, January 27, at the Civic Auditorium.

HOLLYWOOD MARIONETTE THEATER in a repertory of ballet, music hall features and circus interludes is seen at the Playhouse, Pasadena, two Sunday afternoons and evenings, January 28 and February 11. The entire production is designed, executed and manipulated by Gordon Graves and Joseph Finley two young men of Hollywood.

BOY CHOIR of Pasadena, directed by John Henry Lyons, presents "The Mikado" at the John A. Sexson Auditorium, Pasadena Junior College, January 26-27.

TITO SCHIPA, tenor, is heard at the Lobero Theater, Santa Barbara January 11. Ruth Hurst, soprano, is the assisting artist.

COOPERATIVE CONCERT ASSOCIATION of Santa Maria, Sydney Peck, president, announces the concert appearance of Meiczyslaw Munz, Polish pianist, in the second of a series of three concerts arranged by the Association, January 12, at the High School auditorium.

CENTRAL LIBRARY, Los Angeles, announces three dance demonstrations in January: Anne Douglas and Germaine Ballou open the series, January 3, with the "Oriental Dance"; Myra Kinch gives a lecture-demonstration of "The Modern Dance," January 17, and Nico Charisse presents "The Ballet," January 31.

THEATER NOTES

THE PLAYHOUSE in Pasadena is officially and rightfully known as the Community and also the State Theater titles conferred by the people and by the State. Two plays are presented each month, each running approximately two weeks, with the opening on Tuesday evenings. Matinees on Saturday only, no performance on Sunday. Gilmor Brown is production director. Dates and plays are:

To January 6, "Cricket on the Hearth."
January 9-20, "She Loves Me Not," by Howard Lindsay.

LABORATORY THEATER is an integral part of the Community Playhouse, Pasadena, and presents new plays varied by old favorites under the direction of Jean Inness. Performances are given nightly, Monday through Saturday, with matinees on the final day.

MEXICAN PLAYERS, at their theater in Padua Hills near Claremont, announce "Las Canacuas," a comedy of musical Michoacan, opens Wednesday, January 3, to run through Saturday, February 10. All productions by this group include legends, songs and dances of some province or state of Mexico and this play introduces the famed welcoming ceremony of the Tarascan Indians of Michoacan, one of Old Mexico's novel customs. The play is given on Wednesday, Thursday, Friday and Saturday evenings, with matinees on Wednesday and Saturday.

COMMUNITY PLAYERS of Riverside continue a successful season under the direction of Leland Wilcox, in his second year with the Players. The productions are scheduled for contrasts, Thornton Wilder's "Our Town" in December is followed by the gay-nineties travesty, "The Fireman's Flame," opening February 7 for a week's run.

GATEWAY PLAYERS, Los Angeles, under the direction of Francis Hickson announces a new number in the Bee Humphries "Wily Webster" series, in "The Diplomat" opening January 2 for an extended run.

BELASCO THEATER, Los Angeles, announces a reopening, January 15, when the Somerset Maugham comedy, "Too Many Husbands," may be seen. Performance under the personal supervision of Max Reinhardt. Producer, Lloyd D. Mitchell.

BILTMORE THEATER, Los Angeles, presents Katharine Cornell in "No Time for Comedy" with Francis Lederer as the co-star, opening Monday, January 15, for a two weeks' engagement.

CIVIC AUDITORIUM, Pasadena, offers "I Married an Angel," with Dennis King, Vivienne Segal and Karen van Ryn in the leading roles, January 11.

DRAMA SECTION of the Community Art Center of the Ojai Valley opened the theater with a production of "Night Must Fall" late in December. Paul McGuire, a graduate of the School of the Theater at Pasadena, is the director and plans to give six plays during the year.

CALLBOARD THEATER, Hollywood presents "To Be Free," a comedy drama, by Mrs. Anne Walters, January 5.

PLAYBOX, Pasadena, has scheduled "Day After Tomorow," a philosophic comedy, by Mrs. Anne Walters, for January 25. At the Laboratory Theater, Pasadena another play by Mrs. Anne Walters will open February 12. This is "Proud Heritage," a drama of pioneer American backgrounds.

AT THE LOBERO THEATER Santa Barbara, Dan W. Sattler directs the Community Theater Group and provides a Spring series: "Of Thee I Sing," February 1-2-3; "The Petrified Forest," March 14-15-16, and "Dinner at Eight," April 18-19-20.

FOX ARLINGTON THEATER, Santa Barbara, includes the musical comedy "I Married an Angel," in the drama series, January 12.

OPENING January 1st for a two weeks run at the Curran Theater in San Francisco, Katharine Cornell with Francis Lederer in "No Time for Comedy."

EARL CARROLL personally directed his "Vanities" which opened at the Geary Theater in San Francisco, December 25.

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ART CALENDAR

BERKELEY

AN ARTIST'S PLACE, 2193 Bancroft Way: A group showing by the founders.

BEVERLY HILLS

BEVERLY HILLS HOTEL: Paintings by local artists.

CARMEL

CARMEL ART ASSOCIATION: The work of members.

CLAREMONT

SCRIPPS COLLEGE: Exhibition arranged by the faculty and Art Department.

CORONADO

GALLERIES, Hotel del Coronado: Exhibitions by Western artists.

DEL MONTE

DEL MONTE GALLERIES, Hotel del Monte: Work of the California artists in varying media.

FILLMORE

ARTISTS' BARN: January 7 to February 4, oil paintings by Robert Clunie; sculpture by Eugenia Everett.

GARDENA

GARDENA HIGH SCHOOL: Permanent collection.

GLENDALE

TUESDAY AFTERNOON CLUB, 400 North Central Ave.: Throughout January, oils by Burt Proctor.

HOLLYWOOD

CALIFORNIA ART CLUB, 1645 N. Vermont Ave.: Exhibition by members.

CONTEMPO GALLERIES, 9107 Sunset Blvd.: Lithographs, the work of the moderns.

HOLLYWOOD RIVIERA GALLERIES, Hollywood Beach Club between Redondo and Palos Verdes: Paintings by local artists.

KANST GALLERIES, 6182 Mulholland Drive: Oils and watercolors.

MAGNUSSEN STUDIO, 9047 Sunset Blvd.: Craft in metal effective design in jewelry.

PRINT ROOMS, 1748 N. Sycamore: Etchings and engravings.

RAYMOND AND RAYMOND GALLERY, 8552 Sunset Blvd.: Reproductions of masterpieces.

LAGUNA BEACH

LAGUNA BEACH ART GALLERY, Coast Blvd. at Cliff Dr.: Exhibition of paintings by Rex Brandt and Burt Procter.

LONG BEACH

ART ASSOCIATION, Villa Riviera: Exhibition by members of the Association.

LOS ANGELES

ART COMMISSION, Room 351 and 25th floor, City Hall: During January exhibition of sculpture, oil paintings, etc., by the Otis Art Institute of Los Angeles.

BARKER-AINSLIE GALLERY, Seventh and Figueroa: English paintings and the work of California artists.

BILTMORE SALON, Biltmore Hotel: Throughout January, paintings by Jessie Arms Botke.

BUILDING MATERIAL EXHIBIT, Architects Building, Fifth and Figueroa: Private collection of old Chinese decorative tiles, January 22 to February 12.

CHOUINARD ART INSTITUTE, 741 South Grand View: Students and faculty show work.

EBELL SALON OF ART, 4400 Wilshire Blvd.: Throughout January, paintings by William Wendt and Nell Walker Warner, sculpture by Henry Lion, miniatures by Beryl Ireland.

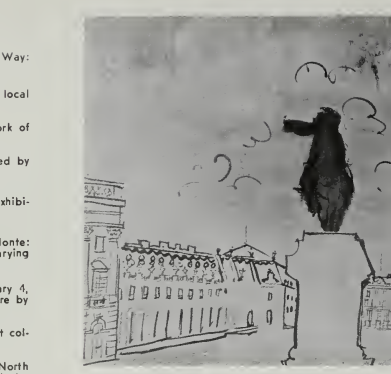
FOUNDATION OF WESTERN ART, 627 S. Carondelet St.: January 3-24, seventh annual "Trends in California."

HATFIELD GALLERIES, Ambassador Hotel: English landscapes and portraits.

LOS ANGELES MUSEUM, Exposition Park: Throughout January, 23rd International Salon of Photography, sponsored by the Camera Pictorialists of Los Angeles; exhibition of the work of Thomas Craig. January 13 to February 28, the development of Impressionism.

LOS ANGELES PUBLIC LIBRARY, 530 S. Hope St.: Exhibit by the Riverside Art Association in Lecture Room of the Central Library. 12:00 noon to 4:30 p.m., Mondays through Friday.

SOUTHWEST MUSEUM, Highland Park: Oil paintings depicting Indian life on the plains, pioneer life, oil sketches done on the Ogallala Sioux reservation, and original book illustrations by Clarence Ellsworth. Gallery is open from 1:00 to 5:00, every day except Monday.



"Sketch at Versailles," by Raoul Dufy. One of a group of signed, limited prints from the comprehensive collection at Raymond and Raymond in Hollywood. This process of reproduction known as Puochoir gives so close an approximation to the original painting that many have been mistaken for original works. This style of print has become a collector's item and several published in the past few years have advanced considerably in value.

WALKER GALLERIES, B634 Sunset Blvd.: Beginning January 4 to continue for two weeks, portraits, landscapes and still life in oil by Marion Olds and Irma Attridge.

FRANCES WEBB GALLERIES, 2511 W. Seventh St.: January 1-15, oils and sculpture by Metz.

MILLS COLLEGE

MILLS COLLEGE ART GALLERY, To January 7, facsimiles of French drawings.

OAKLAND

OAKLAND ART GALLERY, Municipal Auditorium: Watercolors of modern racing yachts by Paul A. Schmitt and Alexander Nepote, January 4 to January 31. Last receiving date for entries to annual exhibition of oil paintings from March 3-31 is February 24.

PALOS VERDES

ART ASSOCIATION, PALOS VERDES ART GALLERY, Public Library: Work of members of the Association.

PASADENA

JOHN C. BENTZ GALLERIES, 27 S. El Molino Ave.: Chinese art, including prints, fan paintings, jade and ivory carvings.

JEAN DE STRELECKI GALLERIES, Vista del Arroyo Hotel: The work of European and American artists.

HUNTINGTON HOTEL GALLERIES: Paintings by Frank Moore, landscapes and portraits.

POTTINGER GALLERY, 977 E. Green St.: Prints and etchings.

PUBLIC LIBRARY, Walnut at Garfield Sts.: Showing a part of the Everett collection.

POMONA

POMONA COLLEGE, Rembrandt Hall: Invited artists.

RIVERSIDE

RIVERSIDE ART ASSOCIATION, Rotunda of Mission Inn: Local artists; changed monthly.

SACRAMENTO

CALIFORNIA STATE LIBRARY: Throughout January, works of the members of the California Society of Etchers.

E. B. CROCKER ART GALLERY: Shows by invited artists.

SAN DIEGO

FINE ARTS GALLERY, Balboa Park: Paintings by Jean de Botton, of France. (Theme of The Coronation of King George VI, and other subjects.) "The Lady in Blue." Special installation of the portrait of Queen Henrietta Maria, by Sir Anthony Van Dyck (through January 14 only). Original prints, British school. Selected photographs, Lens and Shutter Club Annual. American paintings: permanent collection. Spanish paintings: permanent collection. Gallery hours, week-days, 9:00 a.m. to 4:30 p.m. daily. Sundays, noon to 5:30 p.m.

SAN FRANCISCO

ACADEMY OF ADVERTISING ART, 215 Kearny St.: To January 31, scholarship exhibit of the work of students; drawings and paintings by the faculty.

DE YOUNG MUSEUM, Golden Gate Park: Opening December 20, 19th century toys; samplers and embroidered pieces from the collections of Alexander Barta and the Museum. Through January a part of the "Seven Centuries of Painting" exhibition. In dividing the exhibition, the De Young group illustrates the contrasts, the divergences, the disappearances and recurrences of tendencies and ideas across the centuries.

GUMP'S, 250 Post St.: Oriental art and paintings by European artists.

NATIONAL BUREAU OF ARTISTS AND CRAFTSMEN, 557 Market St.: Contemporary craft work and painting.

PALACE OF THE LEGION OF HONOR, Lincoln Park: "Seven Centuries of Painting." Fully 100 of these 250 paintings are classified as old masters dating as far back as the 14th century. Forty masterpieces of European painting were brought from the New York World's Fair, while some of the old masters were appropriated from the exhibit on Treasure Island.

SAN FRANCISCO MUSEUM OF ART, Civic Center: Through January 5, drawings and watercolors by Diego Rivera; through January 10, paintings and prints by William Gaw and Joseph Raphael; January 18 through February 5, contemporary art from Bay Region collections, demonstration of educational and study exhibitions, selections from Museum's collections, and development of five years; throughout January, Tapa—the bark cloth of Polynesia—from the collection of Mrs. George Pope.

SAN GABRIEL

SAN GABRIEL ART GALLERY, 343 Mission Dr.: During January an exhibition of watercolors by the Aquarelle Painters. These painters have organized to create greater interest in watercolor painting by a series of monthly exhibitions and lectures. In the Print Room a group of original war drawings painted by Arthur Beaumont.

SAN MARINO

HUNTINGTON LIBRARY & ART GALLERY: The library arranges a new exhibition of old manuscripts each month, while the art gallery continues the showing of portraits and landscapes by the masters.

SANTA BARBARA

ART & FRAME LITTLE GALLERY: A collection of watercolors by Evelyn Dalliba.

FAULKNER MEMORIAL GALLERY, Public Library: Oils and watercolors by invited artists.

SANTA MONICA

SANTA MONICA ART ASSOCIATION: The work of members.

SEATTLE

SEATTLE ART MUSEUM, Volunteer Park: Opening January 10, paintings of Spain by Wells M. Sawyer; temperas and watercolors by Ramos Martinez; drawings by Diego Rivera; watercolors of Hawaii by Juanita Vitousek; photographs of Mexico by Fritz Henle; paintings by George Yphantis; an exhibition of facsimiles of Spanish masters; reproductions of European artists from Cezanne to Derain.

STANFORD UNIVERSITY

STANFORD ART GALLERY: Exhibition arranged by Art Department.

STOCKTON

HAGGIN MEMORIAL GALLERIES, Victory Park: Permanent collection and showing by invited artists.

MISCELLANY

WINIFRED WALKER, F. L. S., well-known flower painter of England and artist for the Royal Horticultural Society, is visiting Santa Barbara and using one of the cottages at El Encanto Hotel as a home and studio. Mrs. Walker with her daughter, Fairfax was a passenger on the S. S. Athenia, and while eventually reaching the United States, all of her notes, paintings and wardrobe were lost. Her work of the last two years has been research and painting in the reproduction of flowers and plants mentioned in Shakespeare's plays. One set of these paintings has been ordered for America and will be delivered and shown as soon as duplicates can be made. Winifred Walker has exhibited at the Royal Academy and Paris Salon, as well as at the Royal Oil Institute of Watercolors, and the Royal Institute of Artists.

ALFRED JAMES DEWEY continues his first western showing of oils and watercolors, etchings and sketches at the Old Adobe Studio, Sierra Madre. Mr. Dewey not only conducted his show but designed and made working scale models of floats for the Rose Tournament for Sierra Madre, Monrovia and Arcadia.

THE WILLITTS J. HOLE art collection is now on exhibition at U. C. L. A. Library. The famed collection of paintings was assembled by the late Willitts J. Hole, pioneer resident of Los Angeles, given to the University, and opened January 7.

LELAND CURTIS is with the United States Antarctic Expedition in Antarctica as official artist. Best known for his paintings of the High Sierra crags, snow-fields and glaciers, he will have two years in which to reproduce the white land of the south pole.

LOS ANGELES MUSEUM announces new hours. Beginning January 4, the Museum is open every Sunday from 1 p. m. to 9 p. m., while the Monday hours are 1 to 4:30 p. m.

SUSI SINGER, artist of Austria, whose ceramic sculpture is known throughout the country will teach an open Saturday class in ceramic sculpture at Scripps College during the winter season. The Susi Singer statuettes may be seen at the Amymay Studio, Pasadena.

LYLA HARCOFF shows her conception of the prodigality of the State's resources in her painting entitled The California Cornucopia, which she is exhibiting at El Encanto Hotel, Santa Barbara. In this the artist depicts the unsurpassed supply of fruit, contrasting the citrus with the deciduous to build up a wealth of color, the grapes adding grace of line and the sheaf of calla lilies giving a touch of the modern.

HUNTINGTON LIBRARY and Art Gallery announces an unusually heavy attendance and advises that admission cards be secured well in advance. The Library offers an English novel exhibition throughout the month. The Huntington collection of "Emblem-Books," containing hundreds of engraved plates, and the unique "Gibbs" extra-illustrated Bible are of value to students. This Bible is a huge copy, expanded into 60 folio volumes by the insertion of 30,000 illustrations; some of these being original engravings by Duerer, Schongauer Weirix and other celebrated artists of the Renaissance.

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WHAT IS YOUR OPINION?

I WISH to express my gratitude for your fine article entitled "Sanity in Art" in your November issue. We, in San Francisco, feel very keenly the so-called art that we have had to submit to.

Again, many thanks.

B. Norris.

A FRIEND of mine showed me your magazine of November and I enjoyed reading an article by Mr. Hunt called "Sanity in Art."

I am collecting paintings for the last twenty years and I agree with Mr. Hunt that the paintings shown in our museums today are nothing but "trash." Let us have more articles like that and send it to the art directors of our museums and I am sure some good might come out of it.

Please put me down for a year's subscription.

S. Saunders.

SINCE my arrival here a few months ago from New York City, I have looked forward with interest each month to the California Arts & Architecture.

I was very much surprised to see in the November issue an article by Mr. Hunt called "Sanity in Art" which seemed to me to contain nothing of critical or constructive value. I feel that if California Arts & Architecture is to continue to maintain its high artistic standard, that it can ill afford to permit the personal grievance of a disgruntled artist against a director of a museum to creep into its pages...

Incidentally, one hears everywhere in the important art centers of the East of the excellent work done by Dr. Grace Morley in San Francisco. We feel that San Francisco is indeed fortunate. I have visited San Francisco three times in two years and the first thing I did on each visit was to hasten to the Civic Center to see their exhibitions. I was rewarded each time...

Margaret James.

MAY I call attention to errors of fact and errors of knowledge in your November number in the article on "Sanity in Art" by Edwyn A. Hunt. Your periodical has maintained in general during the years I have known it and followed with interest its work, an excellent standard of intelligence and open-mindedness on the various phases of art development and expression in California. You have indeed performed excellent service for California by calling attention to notable achievement in art here, especially in the field of architecture and interior decoration, and all of us who are proud of California's accomplishments are in your debt... For these reasons, and especially because I hold very dear the reputation of California's art and Californians' appreciation of art, I feel that such an article based on misinformation, prejudice and ignorance should not pass unnoticed. And I assure you I should react exactly in this fashion even if my own name had not been cited—also in connection with inaccuracies. You are too serious and worthy a publication to tolerate association with the "lunatic fringe" in the field of art. Poor Mrs. Logan and her Sanity in Art movement are the standing joke of informed art circles—liberal and conservative alike—throughout the country. The name of the group in its utter silliness gives the cause away as the last resort of the incompetent, disappointed and out-moded artists who have drawn into their orbit a certain number of the more able and unreflecting conservative group who are striking out blindly against the new forces they do not understand. There is no great need of worrying about the "Sanists," however, for their work condemns them to the exact level they deserve.

As to the errors: The Art Association has no control of art in San Francisco, has no connection with the Art Commission, is only one of many art groups; this Museum is a non-profit corporation, supported by private funds and conducted for the benefit of the public. It is quite independent of the San Francisco Art Association, though it was founded by the Art Association after the Exposition of 1915 as the first Museum exclusively for art in San Francisco. By courtesy it gives exhibition space to the Art Association Annuals, and to artist members' one-man shows. These annuals are juried by persons, usually artists of considerable experience and reputation, elected by artist members of the Art Association. As happens with juries, the emphasis is sometimes on the conservative, sometimes on the more progressive side, but always in my experience the juries make a tremendous effort to be absolutely impartial and do their thankless job, stressing only quality as they conscientiously see it.

The Museum is devoted to contemporary art and its background and sources, for the field of the arts of the past are fully covered by the two other art museums in the city. An extensive educational program is carried on, based on history of art and study of techniques past and present. No parti-pris exists for one aspect of contemporary art or one contemporary movement as against the others. All have equal chance; the only basis for selection for showing is adequate quality within the limits of the particular style concerned. Thus such painters as Russell Cowles, Ernest Fiene, B. J. O. Nordfeldt, William Gaw, Maurice Sterne, to mention a few in the so-called "conservative" or representational camp, rate a showing because their work attains professional quality standards, just as the work of Klee, Kandinsky, Burliuk, and others of the non-representational group achieve equally high standards within the limitations they set themselves. We are as open-minded to one group as to the other and even tend to be somewhat more exacting in regard to the latter group simply because, as the newer form, it must prove itself and must not depend simply on novelty.

Another error of fact: About two-thirds of the exhibitions here have the conservative character of realistic or representational art the "Sanitists" themselves proclaim — but we show conservative material of quality only. The other one-third of exhibitions tend to be of the "progressive" type. This is about the proportion in which the two tendencies exist today and we aim to reflect the art of our time. Large historic exhibitions, like the Cubist and Abstract Exhibition of two years ago, or the Surrealist exhibition, permit San Francisco public and artists alike to keep in touch with what is being talked of in the world of art. Both are at liberty to learn or not, as they choose, but they at least have the opportunity. To the incompetent conservatives who never could qualify for showing in a museum of professional standards, it undoubtedly appears, in spite of statistics, that the odds favor the so-called "moderns," for so much creative ability naturally gravitates to the new art expressions and all public attention, even if uncomprehending, is fixed upon them. Fortunately, art is a growing, vital thing and its very vigor of experiment today is the best indication that despite discouragement it is still a significant and developing force among us.

Judgment of new art expressions is the most difficult thing in the world, for there are no props of tradition to lean upon. None of us is infallible, but experience, a profound scholarship of art of the past, constant seeing of the best material in all styles and constant checking of the universal formal and technical art qualities in the unfamiliar expressions against known standards makes comparative accuracy possible.

Incidentally, artists in the newer expressions find much less public understanding and support than the conservatives and there would be no point in their doing this type of work unless they believed in it. Similarly, there is no special gain and much disadvantage for museum directors, like myself, who permit progressive work to be shown and only the satisfaction of knowing that we are giving the new as nearly fair a break as we can. Error of fact also—the Exposition did not select prizes from its art show, but took the pains to import eminent and experienced jurors—all, curiously enough, inclined toward the conservative side. But, of course, the Braque... represents a completely accepted and easily understood semi-abstraction that ceased to be news in informed art circles ten years ago.

Finally, errors about [illegible] for many of the other misstatements I must needs overlook for lack of time and space. The Art Association did not appoint me, nor am I in any way responsible to it; as a specialist in the 17th century French art and art of the Romantic period, I could hardly have "an unhappy leaning toward the modern phase of art," though years of highly specialized study here and abroad in two of the most exigent and traditional periods of art have definitely committed me to standards of quality in judging art of all periods. To the art scholar, art of the Old Master and progressive art of today are all part of the same great tradition and such specious arguments as the Sanitists cite are not pertinent...

Grace L. McCann Morley,
Director, San Francisco Museum of Art.

(Continued on Page 33)

CALIFORNIA POETS' CORNER

BUILDERS

By Ramsay L. Harris

We build on what was builded long ago
By visionless necessity: we frame
Our palace of the spirit to the same
Rude-patterned huts whose dwellers could not know
A planet girdled, deserts made to grow,
Wings to outsoar the eagle's airy claim,
The viewless leap of lightning's fettered flame
Bear song and speech across Antarctic snow.

On Egypt's sand, by drought-enfeebled Nile,
Slaves plied their burning limbs beneath the lash
To shelter Cheops' dust.—The ravished pile
Gives to the windy waste its granite ash.
Dull slaves unwhipped, we do as once they did,
Blind builders of a Greater Pyramid!

WOLF SONG

By Rena Sheffield

My song is the wolf's song,
The song of hunger,
Of bitter moons
And frozen snow.
My song is the pack's song.
How far is heard its howling?
Who but the wind can know.

MAN'S DESTINY

By Colette M. Burns

Up, up circles and soars
The wide-winged bird, where no gale roars.
Freed of midnight hood; the chain
Of silver, watch it climb and strain
Toward unguessed pinnacles of light.
A call that's soundless, checks the flight,
(When it speeds across the chasms where
The shadows cascade) and balanced on air,—
The bird on lazying pinions glides.
It rests upon the recessed sides
Of mountains for a time. Later,
Later, an eager spindrift of greater
Wings are spent in further seeking.
A feather-bearing shaft, while streaking
The heights, goes plummeting on rock,
On ice-covered peaks, with most of the flock.
But spiralling upward, one bird; one!
Wins to the kernels of the sun.



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Dombeya Wallachi, a huge tall growing shrub with large pink clusters of pendant flowers resembling snowballs. From Paul J. Howard in Los Angeles.

FOR WINTER BLOSSOMING

By FRANCES DUNCAN

NOTHING so charms the Californian as to be able to take the Eastern visitor out into his garden or his patio and let him see shrubs abloom, trees in bloom, flower beds in gay color. In fact, the goddess Flora is still reigning supremely, and paying not the slightest attention to the calendar. And this is mid-winter.

Also to the home-loving Californian it is a real pleasure to have a winter garden, to be able to go to his garden flower arrangements. And in the dull days that come even to California, it is a joy to find gaiety and color in the garden.

First among the shrubs for winter blooming are the camellias with their shining, dark-green foliage which seems to have no interest at all for insects; with their brilliant and very beautiful flowers, borne in profusion—pure white, delicate pink, as in pink perfection, brilliant scarlet as in Da Kagura and Rainy Sun. A single camellia is a flower of distinction. For table decoration the flowers have a soft brilliance, and in the garden the camellia gives a touch of finished beauty to the simplest grounds. The camellia is also kind enough to grow on the north side of a house, in shade or part shade, and its chief demands are good drainage, plenty of leaf-mold in the soil and to be let alone as to pruning and cultivation.

Sasanqua camellias, the single and more informal type, are successfully grown as espaliers. These are slightly fragrant. Cassia splendida, a newcomer from South America, thrives extremely well in California, grows in any soil, prefers sunshine. It is an evergreen, spreading, well-branched shrub and a blaze of golden splendor when it blooms in December, heavily hung with great panicles of yellow flowers.

Crotolaria agatifolia, the "humming-bird flower" from East Africa, is very delicate in effect with its lacy, pinnate foliage of clear green and the green-and-gold flowers which suggest canary-birds hanging on the branches.

Mahernia verticillata, "honeybell," is also golden in its effect. A low-growing little shrub, it grows about a foot high and in winter is a very gay ground cover with its yellow, very fragrant flowers.

Reinwardtia tetragynum, Golden Flax, makes a charming golden note in the winter garden. It is a spreading shrub, growing either in sun or shade, its slender branches are strung along with the wide-open flowers of daffodil yellow set off by smooth green foliage. It is a note of color under trees and is not particular as to soil. Reinwardtia trigynum, from India, is a more definite shrub, with dwarf flowers of a deeper gold than the preceding, and also blooming in winter.

Acacia podalyriaefolia is classed as a tree but is shrub-like in form and strikingly effective in its golden flowers borne in January.

Ceratostigma Wilmottiana, a lovely shrub in the winter garden is this "Chinese Plumbago." The leaves are small as the leaves of Azalea amoena and it is densely foliaged. The small clustered flowers are of a gentian-blue. Occasionally it blooms profusely, but is almost always in bloom. It's a shrub of which one never tires and it grows easily in any soil.

Erica melanthera rosea, and many other ericas, rose-color, white, deep rose and scarlet, are very effective. They require acid soil.

Diosma, "Breath of Heaven," a dense, rounded shrub, with feathery evergreen foliage, is starred all over with tiny white flowers. Easily grown and very dependable, say the gardeners.

Dombeya natalensis, from South Africa, is also very effective in winter with its pure-white clustered flowers which fairly cover the bush.

Philadelphus sempervirens, by far the best Philadelphus or Mock Orange (old fashioned Syringa) for California is this climbing Philadelphus from China. The foliage is evergreen, the flowers are cream-color, very fragrant, borne on long stems. It is a charming thing.

Beaumontia grandiflora, Easter Lily vine is a splendid sight when covered with white flowers borne in great clusters and very like the Easter Lily from which it takes its name. The vine is a rapid climber and evergreen. Coming from Nepal, India, it was naturally rated as tender but in the exceptional cold of a few years ago it showed astonishing resistance and endurance. Barring a brief rest in the autumn, Beaumontia is kind enough to bloom practically all the time.

Jasminum grandiflorum, Spanish Jasmine, a vine with delicate foliage and fragrant white-clustered flowers, blooms well into the winter.

Gelseminum sempervirens, Carolina jessamine, an old favorite in the South, is a dainty twining vine, climbs to no great height, but its faintly fragrant, golden clustered small trumpets covering the vine most of the winter and clear green foliage make it delightful for planting near the house.

Bignonia venusta. For a wall or for a pergola top this winter-blooming bignonia is a joy. It is completely covered with trumpet-shaped flowers of deep flame-gold, flings itself along the top of a wall and gives the effect of heaped sunlight on a house-roof or pergola.

Bougainvillea Mrs. Pretorius, "Golden Lake" bougainvillea, is rapidly becoming very popular. Its bronze-gold flowers are golden in the sunlight, and the vine blooms almost incessantly, only taking time off in the spring for a little rest.

Bougainvillea lateritia, in color one of the most attractive bougainvilleas; flowers, or rather bracts, are a soft, brick-red and appear profusely in autumn and winter.

Tecoma capensis, Cape honeysuckle. A vine of varied repertoire. It can climb high into trees, will cover any unsightly bank with a loose growth, and may be clipped easily into shrub form. The evergreen foliage, suggestive of the maiden-hair fern and the small, bright scarlet trumpets, borne in winter and off and on during the year are very effective.

Thunbergia grandiflora, Blue Trumpet Vine. A charming vine for a sheltered situation, part-shade preferred. The leaves are heart-shaped and the wide-open flowers which cover the vine are as blue as those of the Ipomea "Heavenly Blue" and appear in autumn and winter.

Very lovely effects may be obtained with the color aloft of the flowering vines, while close to the wall the earliest bulbs come into bloom—narcissi, freesias, the scillas and the chionodoxas, the blue babianas from South Africa.

Annuals in the garden are, to a great extent, a matter of timing. Sweet peas planted in August will bloom before Christmas; stocks sown in April will bloom all winter; so with pansies, ageratum and many other flowers grown as annuals. But that is another story.

It is not so much summer glory as it is springtime radiance that gardeners achieve in the California winter garden. As a 16th century garden enthusiast wrote, we "fetch the year about from sun to sun and rock the tedious year as in a delightful dream."

Beaumontia grandiflora, the Easter lily vine, growing on the estate of Mr. A. Langenberger in Bel Air. From Evans & Reeves in Westwood.



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THE HOUSE OF PLASTIC BLOCKS

HOMES of the not too far distant future are designed for some revolutionary and logical changes, according to predictions made by Alden B. Dow, a Michigan architect, who has already gained nation-wide recognition for his modern functionally designed homes. Mr. Dow envisions houses constructed almost entirely of plastic materials as a development of the near future. There will be no cracked walls in the homes constructed of these plastic materials because surfaces will be broken up into small units and sealed together with an elastic material, thereby allowing the natural movement of the building frame.

These small units will be of geometric form, combinations of which will form the design of the building. That is, dimensions will be in terms of units rather than feet and inches. Doors will be so many units high and wide, windows will be merely transparent units, while ventilators, radiators, light fixtures, radios and other accessories will be available in sizes interchangeable with these units. It will be easy to add to these new buildings because one system of construction will apply throughout. An addition will merely require so many standard unit frames and the necessary units to cover it and line it.

Other advantages claimed for these plastic materials include their good insulation against heat and electricity. Houses built of them promise to be cooler in summer and warmer in winter. In addition, they will constitute an extremely low fire hazard, and be resistant to most acids. The plastic blocks will need no seasoning, they are completely waterproof, cannot warp or lose their shape.

The difficulties of molding large pieces suitable for use in this field have, until recently, hindered extensive application in this direction. However, a new plastic block, designed by Mr. Dow, overcomes this difficulty by taking advantage of it. Working on the theory that a small construction unit has even more advantages than a large one, he created a block one foot square, a size that is easily molded. Such a block gives the architect a smaller unit with which to work and thus opens up for him a greater number of possibilities in the treatment of construction problems than he would have in working with larger units of other materials. It is excellently suited for all types of building but is especially well adapted to the creation of homes of functional design.

In building with these blocks, both an exterior and an interior wall is made with an air space between. The crevices between the blocks are sealed with caulking after all have been mounted on the framework.

Many additional advantages are also claimed for these plastics as building materials. Besides opening up new possibilities in design that can be achieved with the small unit, plastic blocks are light and easy to handle, ship and mount. Transparent panes taking the place of glass for windows would admit just as much light and in addition be unbreakable. In cases where it is desirable to supply light without visibility from the outside, the translucent material would be used and wherever it is necessary to shut off all light, opaque blocks could be used. Where desired, walls and roof may be translucent, filtering out the hot infra red rays and allowing the purifying ultra violet to enter; or where it is desired, allow the infra red rays to pass. A further development of this same idea will be a plastic which will change these filtering properties with changes in temperature. That is, on cool days heat-producing infra red rays will pass through them, while on warm days it will be reflected.

The translucent blocks offer real possibilities both for homes and office

(Continued on Page 32)



"The Briers," scene of Jefferson Davis' marriage, will be opened during annual pilgrimages to Natchez this spring.

INSTEAD OF EUROPE

By HARRY SANDERS, JR.

SINCE your Mediterranean cruise or visit to Paris in the spring must be postponed to a remote date in the future—not too distant a date we all hope—perhaps the spring of 1940 is destined to find you joining the greatest wave of internal travel since that over-worked phrase "See America First" was coined. Travel agencies are predicting record numbers of late winter and early spring travelers within this country, and for the first time we Americans are realizing that many parts of our country boast old civilizations, landmarks and customs—not as old as Europe's, to be sure, but of equal interest and importance.

But whether you be a Pacific Coaster planning a leisurely trip East or a snow-bound Easterner anticipating a sunkissed holiday in California, surely you will find parts of the Deep South on your itinerary going or coming. For springtime in the South (from February to May) finds latchstrings hanging loose to welcome the pilgrims all—lovers of gardens, the romantic, the colorful and the antique.

You will want to take part in that gayest of all carnivals, Mardi Gras (February 6), when all New Orleans masks and dances and sings and parades to perpetuate a custom started by its early Latin settlers. And near New Orleans lackadaisical bayous and avenues of moss covered oaks will lead you to the River Teche and the country of Jean LaFitte the Pirate and of Longfellow's Evangeline. The Bellingrath gardens of Mobile, Alabama, and the Middleton gardens, Charleston, South Carolina, both renowned for their magnificent displays of azaleas, should be at their height during March and April. Rockefeller's restored Williamsburg, Virginia, awaits you at any time, and on your way to see Washington's cherry blossoms, you will be welcomed as a pilgrim to the ante-bellum mansions and gardens of Virginia. Besides, you will include still another era of American history when you visit San Antonio, Texas, to see the Alamo; a three year program of restoration and improvement makes it more than ever the greatest landmark in the Southwest. And undoubtedly your itinerary will include the annual pilgrimages to that quaint stronghold of antiquity—Natchez, Mississippi (March 2 to 23 and March 24 to April 7).

In Natchez, where there is a culture and civilization far older than that depicted in "Gone With the Wind," some fifty homes and their treasures of furniture, paintings, libraries, silver and china are opened to pilgrims during two annual festivals. Hostesses dressed in the hoop skirts of their ancestors will receive you in their Colonial homes, and you will attend "The Bal Poudre," "The Ball of a Thousand Candles," negro spirituals and show boat performances. And these homes—which range from the low ceilinged abode of the Spanish Don of 1790 to the many columned mansion of the affluent planter of 1830—are rich in tales historical and legendary; for in Natchez's everyday life of the past one finds the names of La Salle, Bienville, Lafayette, Henry Clay, Andrew Jackson, John J. Audubon, Aaron Burr and his Madeline, Jefferson Davis, Jennie Lind, Ulysses S. Grant, Zachary Taylor and many other colorful figures.

And so, instead of the Riviera, Natchez estates and the Deep South await you this spring.

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Because of his interest in crafts, Frank J. McCoy hung the Christmas tree in the lounge at El Encanto Hotel in Santa Barbara with the work of the artisans of the community. There were ceramic angels, wooden peasant figures, senoritas and caballeros, all adding to the festive spirit.

THE TREND OF CRAFTS

By ELLEN LEECH

IT was not to be supposed that with authors, playwrights, painters and sculptors showing the trend of the times in all their works that the craftsmen would lag behind, nor did they. The potters, wood carvers, workers in metal of all kinds evince a vital interest in the world about them. A potter's conception of an "Okie" may differ from that of John Steinbeck but it will catch the attention and emphasize the point. The Hill-Billies may not stem from "Tobacco Road" but they are having their day as against the cavaliers with sweeping capes and the dainty ladies in ruffled skirts of yards and yards of real lace encrusted in china.

Humans are said to like guide posts to every phase of life, so we may accept the art of the craftsmen to that end. A group of artists in Santa Barbara exemplify the point. A worker in ceramics, Ruth Johnson, takes the life of the West, cow men during an evening on the trail. There is the camp fire, one man mixing flapjacks, another strumming his guitar, while a third looks down from his horse, apparently discussing cattle news.

Another worker in clay, Walter Klages, depicts present-day ideas on his tile, where Ferdinand delights in his flowers, instead of the fighting bull and the Toreador of old. And a flower pot from him may illustrate a poem or an incident of family history. A wood carver, Erma Hoback, gives us the Palomino, a horse of California lineage, every muscle weaving under the rich coat by virtue of the art of the carver. She also reminds us of the trotter and his sulky, a feature at every County Fair. Another carver of wood, Cyril Broad, is a young architect with a hobby. He takes the national emblem, the eagle, to express his message on well-planned book-ends, and he does his job so well that the instinctive response is a quickening of the American spirit. The peasants of Europe, the older people who are seeking refuge in a land of hope, are reproduced by a young craftsman in the very light wood used in plane construction, and using the most ordinary coloring matter. There is something doubly appealing in the short, squat figures and their desire for a life with the soil. Their maker has put a real knowledge of the problem into his work.

A worker in silver, Ruth Doolittle, finds the new pleasure in costume jewelry an incentive to work out combinations of geometrical design with flowers and fruits, using semi-precious stones. A maker of baskets, T. A. Dundas, repeats the old English trug basket in many sizes, to hold the gargantuan cones for the winter fires, or small enough to accommodate an arrangement of fruits or flowers. Two leather workers, John Conrad and Louis Ortego, find their rawhide

(Continued on Page 32)

THE ARCHITECT SMILES

BY VITRUVIUS, JUNIOR

A POPULAR and somewhat naive belief credits art with the power to reflect the life and conditions of its time with mirror-like accuracy. Were that power even partially subject to proof art would have a real meaning and value to people little favored with esthetic sensibilities. It would also be of inestimable value to research students in several branches of learning and it would serve as a pleasant and simple medium for making the study of history palatable to school children;—no dates, no battles and no generals to remember. But the assumption is by no means correct. A most casual exploration in the contiguous fields of art and history will promptly demonstrate that, in the main, the correspondence between art and life is not at all constant and that they may even be at considerable variance with one another.

For purposes of illustration, superficial to be sure, let us consider the great revolutions in art and the major revolutions in the affairs of men and see how they coincide. Perhaps the greatest revolution in the social life of peoples, during all the centuries of which we have record, is the passing from Paganism to Christianity. It was by no means an accident nor a sudden convulsion. It was a gradual but positive and profound readjustment in men's attitude toward the spiritual life as against the material, a readjustment in the most fundamental concepts of human relationships that permeated all society, surging up from the lowliest ranks against bitter opposition until its final triumph. If the mirror theory were correct, art should have said something about it. But during all the centuries of this change, the art of the Roman Empire showed no trace of its influence.

When Christianity was liberalized and legalized by Constantine in 328 A.D., after gathering momentum for three centuries, it was not all hot and bothered, as we are, with a conviction that it was morally obligated to express its time in art. Quite on the contrary, Christianity appropriated bodily what it could use of past art. The pagan court of justice became the Christian basilica, columns and architraves and other details of Augustan times were not frowned upon by the "modern" architects of that day, the figure of Christ replaced that of Orpheus on the sarcophagus and even the Bacchic symbol of the vine was adapted to its uses.

The growth of feudalism marked the end of promising hopes of freedom in the twelfth century and it also marked the passing from Romanesque to Gothic art. In the life of the people the change was one toward repression by reactionary forces;—the change in art was a flowering of long evolving, ingenious solutions of engineering problems tempered by esthetics, the contrary to reaction. The new orientation in political and social thought had no effect on the newly developed mastery in the handling of stone and glass. In art the movement was distinctly forward, in life there was no corresponding direction. Again, our emotions are deeply stirred by the beauty of the cathedrals and country churches of Europe and we picture an imaginary life of the time they were built as being profoundly religious and consequently serene and pure. But the chronicles of the Middle Ages are an interminable record of squalid avarice and meaness or of beastial brutalities equalled only in modern warfare. Again the mirror of art fails us.

The Renaissance somewhat supports the theory of the efficacy of the mirror. The change in popular thought was toward a recognition of the rights of the individual, toward a new interest in the material universe and the mysteries of Nature, toward research in the civilization of Greece and Rome. In art the change paralleled the change in life, in the broadest sense; the details of Classic architecture were revived, science, making headway against theology, was reflected in more realistic painting and the sense of individual importance found expression in the popularity of portraiture, whether the subjects were saints, prelates or nobles. Of the murky social life of Italy during the fifteenth and sixteenth centuries, as portrayed by Machiavelli, not a suggestion is found in the arts. The following Baroque art may be conceded as a fair expression of life in the upper circles but later on, under the influence of Caravaggio, the extravagantly impressive and picturesque and often coarse realism in painting showed a considerable want of relationship between the large and deep currents of popular thought and art. Again, in the eighteenth century, art is identified with the small aristocratic circles, touches a bit on landscape painting but ignores the main current of life. And can we truthfully hold that the newest movement in art reflects accurately, or at all, modern life? It is indeed a debatable question. The panorama of life is too complex to be so easily mirrored. Art may reflect a phase of social activity, now one, now another, but never enough of a number of them at one time to give us a comprehensive view. No, recording of social history is not one of the functions of art.

And while we are speculating on the functions of art, we might briefly inquire into the value, if any, which John Doe sees in art and perhaps has seen for several centuries and why he is becoming less and less interested as modernism continues.

Modern painting and sculpture, being a revolt against representation and wishing to reach higher esthetic levels approaching the abstract, is in effect a return to the primitive art of the barbarian. Modern art is not interested in skill nor knowledge of actualities, nor in the romantic overtones of life. It aims, through philosophy, to appeal only to the esthetic sensibilities and that in most men is rather undeveloped or atrophied or, unless they be rather young, is disciplined in other concepts of beauty. Furthermore, this day and age is distinctly committed to skill in mechanics and is, as never before, enthusiastic about actualities and John Doe, B.S., B.A., Ph.D., etc., etc., rather skilful in many directions, finds difficulty in evaluating abstract art, produced on canvas by adults, as other than the abstractness of the nursery. Now, representation may not be great art. It may not be art at all and hardly worth the doing, as Plato held. But for John Doe it has considerable value never-the-less, as he has proven for a few hundred years and for a number of reasons which we cannot dwell upon here, and it is hence much worth the doing. However, John is interested in abstract design when it appears in its legitimate role as decoration or in the art of form, whether in automobiles, furniture or buildings.

MR. EDWYN HUNT'S TNT bomb in the November issue has apparently blown up a bit of thick dust and some unkind words in the art world. Much ado about nothing. In a brief moment the dust settled, we hope that Christmas spirit eased the tension and we are sure that those that love beauty will continue to enjoy life as before and those who are stirred only by modern art will continue to be satisfied with themselves and their creations. So what. We have ventured the opinion before that the modern art movement has been most successful in alienating public interest in art.

We may be moving in the wrong circle, to be sure, but our many friends are thoroughly normal, emotionally and intellectually, and we gather the impression from their comments that our art museum today is of use only as a rendezvous and not emotional pleasures as intended by the authorities. Perhaps these friends too are just too dumb,—even as you and I.

There is much being said about sanity in art these days, as though sanity were, at any time, a quality of art. Art is emotional, it does not result from a process of reasoning like, for instance, an engineering project or a lawyer's brief. Only that part of art gets over the footlights which finds a responsive cord in the emotional make-up of its audience; hence emotion cannot be measured in degrees of sanity as can the reasoning powers. Have any of us a right to say to the many admirers of Edgar Guest that their taste is perverted? Has any one a right to say to Gertrude Stein that she is a charlatan? If the art galleries of San Francisco will show only so-called modern art and if the galleries remain empty, the directors will very likely and should lose their jobs. If the "sane" artists cannot get recognition there, let them emulate the nonconformists of Paris of many years ago and induce public officials to grant space for a "sane" show in some other building, even though it has to be in a basement or an attic. Public taste in art will always be the proverbial horse which could be led to the water but could not be forced to drink.



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AT BOOKS AND WINDMILLS

By EDWIN TURNBLADH

SOME movies made from books are like the books in one respect, anyhow. A higher admission is charged for the first run than for the second, third, and so on. There is likewise often a breach in price between the first and subsequent printings of a book—and, as "Gone With the Wind" may eventually be shown at the nickel picture houses (as it now sells at cigar stores), so I look forward to the time when, with the sands of the hour glass, the price of Carl Sandburg's biography of Lincoln—"The War Years"— sifts down from $20 to somewhere nearer my—and, I trust, your—pocketbook.

However, meanwhile, if you have a preference for biography, if you like Lincoln, and if you enjoy Carl Sandburg's lyric prose—and if you don't mind standing in line, you may want to get the four volumes of "The War Years" from the public library. You are due to find some biography managed with a detailed comprehensiveness and a photographic wealth that makes Boswell's life of Samuel Johnson — or almost any other biography — resemble a few lines from "Who's Who." It amounts substantially to a daily report of life around Lincoln and inside of Lincoln from 1861 to 1865. The result is that the profound and manifold greatness of the man becomes gradually and emphatically plain to the reader, as slowly but convincingly as it was realized by the president's contemporaries.

Lincoln did not grow rapidly. In his whole career the fact was never more evident than when he was a congressman—from 1847 to 1848. Many Americans today who have read only casually of Lincoln are even unaware that he ever was a congressman, and, of all the books on Lincoln, there is yet none which deals chiefly with that period. In the general biographies it is comparatively neglected. For Lincoln, no less than the biographers, felt, as Lord Charnwood learned, that he "made hardly any mark" at Washington during those two years, and, as Biographer Beveridge thought—that "he made practically no impression on anybody." Lincoln seldom afterwards spoke of his congressional experiences.

But the period now calls for a study and a book. For it was now only illustrative of Lincoln at 38—and indicative of material that was there to be developed, but it also describes some of American life and politics during the 1840's. In this election year of 1940, indeed, it suggests the eternal nature of the game of politics.

Lincoln ran for congress twice—was defeated the first time. His second opponent was a backwoods preacher, Peter Cartwright, who was glad to recall to Illinois voters a factor which was partly responsible for Lincoln's first defeat. As Lincoln himself said, after the defeat, "It was everywhere contended that no Christian ought to go for me, because I belonged to no church, was suspected of being a deist." It is reported that candidate Lincoln strayed one evening into a meeting where candidate Cartwright was preaching. In the course of the excited proceedings, the preacher, spying Lincoln, announced that "all who do not wish to go to hell will stand." Lincoln remained seated, as Cartwright doubtless expected and welcomed. "May I inquire of you, Mr. Lincoln," he asked triumphantly, "where you are going?" Lincoln now rose, it is reported, and said "I am going to congress," and walked out of the meeting.

Throughout the second campaign, Lincoln spared no effort, overlooked no string. Here he first showed his decided aptitude for practical politics. He wrote hundreds of personal letters to voters and local party workers. He rode around the district, making calls, and he sought the backing of the press. To one uncertain editor he wrote, "I wish you would let nothing appear in your paper which may operate against me."

The Whig machine proved to be stronger than the Democratic, and Lincoln's personal strength was greater than Cartwright's. The election won, Lincoln returned all but 75 cents of the $200 advanced him

(Continued on Page 34)

1990

Anticipations

By E. F. SEAGRAVE*



WE move so quickly in this "variable world" just keeping up with the present that forecasting fifty years from now must be somewhat conjectural. However, it is obvious that we are going somewhere. Where it is and what we'll find there is anybody's guess. Here's mine—

I think we're heading for an age of leisure. We have machines which do our labor for us. We have transportation eliminating hours which we used to spend in traveling. We have more time for play and relaxation. We're not, however, quite sure that we want it. Fifty years from now, I think we will know more about relaxing. We will have learned how to be the masters of our mechanical servants, and we'll use them for our pleasure.

Tomorrow's Home

I think our homes will be our most important units in our coming Age of Leisure. Mass production will make building less expensive than it is today, and we'll all know more about color harmonies and designs so that the average home will be completely comfortable and beautiful.

We'll be able to spread out a little. With developments in transportation, fifty, sixty, seventy miles won't be too far from office buildings for us to make our homes. We're trying now to get away from slums and crowded tenements. Fifty years from now they will have vanished. We'll live in unified communities which will be built by mass production builders. We call them "operative builders" today, these men who build whole streets of homes. They are the forerunners of a new profession, the community builders of tomorrow.

Houses in Units

Not very many years ago it wasn't possible to buy a home completely built and ready to be lived in. We had to deal with several different groups of contractors, materials dealers, and agents. Today the building industry is learning that it must coordinate. Our company was first to realize that building could be made more simple if it planned a method for control. We made our dealers representatives for all the other services involved in building homes. Fifty years from now, building service control will be an old story.

We hear a lot about pre-fabrication—the complete assembling of a home within the factory walls. That may or may not come to pass. It is, however, fairly certain that separate rooms will be pre-fabricated. You'll buy compact bathrooms, for instance, in one or two parts—completely finished, ready to be put together in your home. Your kitchen will undoubtedly be pre-fabricated, equipped with all manner of electrical servants and devices which will prepare your raw materials, cook your dinner, and wash your dishes—all at the push of the right button.

Simplicity Ahead

I think you'll find the keynote of your home tomorrow will be that of simplicity. It will be a place for rest and comfort, designed with graceful, flowing lines, planned for direct and logical living arrangements, with the emphasis on outdoor living.

It will be an organization of space constructed around you and the way you live. You will not live *within* your home, rather it will live with you. You'll have walls when you want them, you'll remove them when you wish to. In good weather, your entire garden may become your living room. In the winter, you will shut away the winds and rains and snow and live your life within the controlled climate of your air-conditioned house.

In a way, your home will be much more than just a house. It will be a way of living based on the idea that a house is not only a space enclosed within four walls, but a garden as well. It will be a lighter, healthier way of living with emphasis on space and sunlight.

Each room will be completely used and lived in; there will be no surplus space. Most rooms will do double-duty. You may have a master bedroom, for instance, which isn't really a bedroom at all. It will be planned equally for dressing, lounging, breakfasting and reading. Sliding partitions will separate the beds from the rest of the room. You may have a guest bedroom which is also a library, with the bed concealed behind a wall. Your hall may also be a conservatory.

Most of the heavy furniture will be built in to give the effect of spaciousness and keep the unity of design. Divans, cupboards, musical instruments will be permanently combined in the rhythmic line of the room itself.

Walls, however, will be movable. The living room and dining room, for instance, may

(Continued on Page 36)

Mr. Seagrave is manager of the Building Materials Department of the Paraffine Companies, Inc.



A Modern Castle in California

By SUMNER SPAULDING

WHEN Mr. Anderson came to our office recommended by a friend for whom we had just finished a house in the style of Louis XV, we naturally drew the conclusion that he would like a house of similar character. He explained that there were no ladies in the family and that it was to be distinctly a house for men, that is, for himself and for his three polo-playing sons. The first floor was to contain the usual rooms, but the second must have a bedroom for each, with private bath. The master suite, however, was to include an extra dressing room and bath for a lady with the understanding that the first to be married should occupy this suite. At the opposite end of the house was to be one large bathroom with a barber chair and a sitting room or study for the young gentleman. All the rooms must be generous in size, including the three servants' rooms and the six-car garage.

When we saw the site on a Bel-Air hillside, the possibility of such a development seemed impossible. However, after much study we found that the hill was formed of a soft, tan-colored sandstone, through which we could cut easily and create a huge shelf sufficiently large for the building.

The preliminary plans were completed and approved, but when the owner saw the facade in the style of "The Smaller Chateaux of Versailles," he told us in no uncertain terms that it was not the type of house that he had in mind, and forthwith produced magazine clippings of one of the most modern houses in New York.

Not having studied the plan from the viewpoint of contemporary architecture, my first thought was that a complete re-study must be made. On further investigation it was quite obvious that from a planning standpoint we had solved our problem, and whether the house was to be French or Chinese, the rooms seemed to be in the proper location. Therefore we put it through a streamlining process and by eliminating all unnecessary doors, extraneous detail and by the addition of corner windows of large panes of glass, lo and behold, the results obtained had a great similarity to the photographs which had been given us. If the modern house has any merit from its simple mass, in this case we can say with all sincerity that it was inspired by the XVIII Century French. I must confess that I am certain in my own mind that had we begun the study of this house with the idea of making it distinctly modern, many weird and unusual angles would have been produced which are now totally lacking.



Finally, when the preliminary drawings were completed and approved and were presented to our mutual friend, fireworks began, for this particular friend had no sympathy for modern architecture and he accused me of having "sold his friend down the river" by humoring his request for such a house. The principal criticism was, as I recall, that the house would stand out like a sore thumb in such a conspicuous location—and that thought did give us some concern. In this respect our first safeguard was to select our basic color for both the exteriors and interiors as near as possible to the tan shades of the sandstone cut at the rear of the house. Even a sample of the sandstone was taken as a guide for the manufacture of the tile used on the roof. This was an interesting experiment and in this respect the house at least is successful, for it is barely discernible on the landscape.

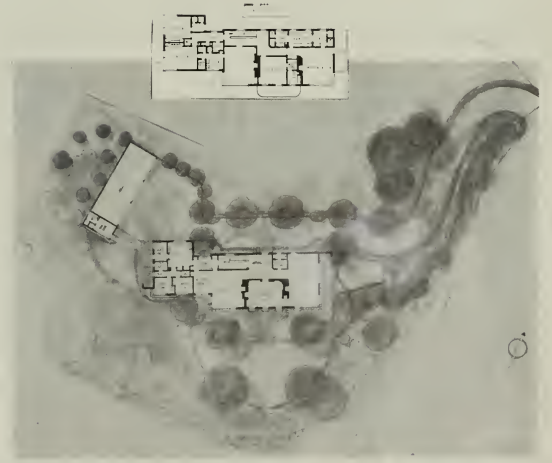
After the house was well under way, we were requested by Mr. Anderson to supervise the furnishing, which proved to be a most interesting experience, for it enabled us to visualize and create a completed picture as we saw it. The interior walls, excepting those which were covered with wood, were of the same general sand color as used on the exterior. Large eighteen-inch oak squares were used for the first floor. The ceilings, of acoustical flock, of a similar color to the floor coverings of hand-tufted wool, with the exception of the dining room, were also carved into large squares and were as near the color of the floor as possible. The marble mantel in the living room was of Yellow Verona and St. Genevieve Rose. The draperies of raw silk were woven in the wood colors of the room, interwoven with copper threads. The library color scheme was the same as the living room except that three walls were covered with walnut flexwood.

The mantel in the dining room is of rose-colored marble and the ceiling covered with a rose flock of the same general tone. The walls are completely covered with silvery gray English harewood flexwood and the carpet is of hand-tufted wool carved in two-foot squares in a color as near the color of the flexwood walls as possible.

(Continued on Page 32)



Photographs by Fred Dapprich



THE RESIDENCE OF MR. AND MRS. HAROLD S. ANDERSON

in Bel Air, California

SUMNER SPAULDING, F.A.I.A.
Architect

ERIC BARCLAY
Builder

HAMMOND SADLER, A.S.L.A
Landscape Architect



Photographs by Shulman



THE RESIDENCE OF

MR. AND MRS. THEODORE ROSENSON

in Bel Air, California

Designed by

PAUL LASZLO

P. J. ROWELL

Builder







Covering almost an acre on a corner lot in Bel Air, one of the most beautiful residential districts n California, is the estate of Mr. and Mrs. Rosenson. The hillside is the background and the side to the east slopes gently down to the green fairways of the Bel Air Country Club. The road is a dead-end street, so that there is little traffic.

The house was planned for open-air living. A view of the large, comfortable terrace with its attractive and inviting furniture appears on the front cover. The garden in the front and the garden in the rear are connected by a half-open play terrace. A glass wall on the north side gives protection during the winter months and permits a charming view to the badminton court.

The first floor of the house is planned around the living room and gives that feeling of undisturbed spaciousness. The second floor is luxuriously open, and from all the terraces, windows and porches is a view overlooking the golf courses.

One of the many features is the bar opening with a folding door to the den and with a folding wood-screen to the half-open play terrace. The den and the living room each have a large fireplace. Between the living room and the terrace is a built-in cactus window with provision for a future aquarium on the opposite side.

The house was built modern for a young couple, for informal entertaining and with ample provision for an enlarging family. And it disproves the theory that a modern house must have a flat roof.

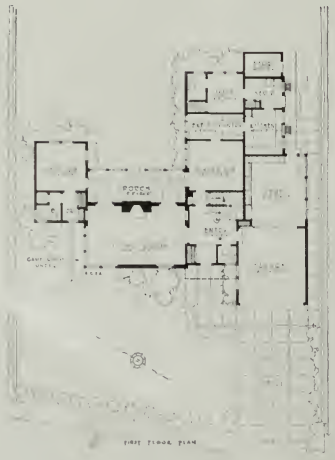


Photographs by George Haight

THE RESIDENCE OF MR. W. H. WITHINGTON in Pasadena, California

PALMER SABIN, A. I. A., Architect

OWEN T. REEVES, Builder







A HOME conceived around two hobbies—outboard motor boat racing and ping-pong—with limitations as to site, produced a fairly definite pattern to which to work. Fortunately, the owner was not adverse to treating the whole with a contemporary flair and did not have heirlooms to work in and around.

The garage and shop required a front entrance to receive the trailer for boats from the only approach to the property. The shop, with its valuable collection of motors, can be locked off from the garage proper by a sliding door.

One other requisite was a basement game room naturally lighted. Rather than the usual area required for proper ventilation, the immediate area around the windows was dished toward the house and the slopes covered with ground cover.

Aside from the usual requirements for living, a second floor office was required, and here again a secondary hobby, radio, controlled the arrangement of furniture and cases within the confines of this room.

In the den, the walls are covered with leather, the cases have cork tops and the soft suede colors of brown are brightened by the red hangings.





Photographs by Garnett



THE RESIDENCE OF

MR. AND MRS. HAROLD J. BISSNER

in Altadena, California

HAROLD J. BISSNER, Architect

FREDERICK J. ZIMOWSKI, Builder



"OUR home is located on the very brink of Eaton Canyon near the entrance to the old toll road to Mount Wilson. Due to the geographical contours of our site, the level area of which projects somewhat into the canyon, we are afforded a marvelous outlook not only directly into the canyon, but in all directions. The Sierra Madre range and Mount Wilson tower majestically overhead.

"Our choice for an exterior material fell to Redwood, which we decided to leave natural, making a perfect blend with the mountain background of Sage Brush and Greasewood. Due to the heat in the summer, it was deemed necessary to completely insulate all wall and ceiling areas. Wide eaves play an important part in the reduction of heat, as all windows are thoroughly shaded by them, as well as offering protection to all openings from winter rains. The choice of a material for flooring became quite a problem due to the prevailing rocky condition of the site. In order to eliminate as much excavation as possible, a lightweight reinforced concrete slab was specified. Full carpeting has been quite satisfactorily laid over this material in all rooms except kitchen and baths.

"As to the plan, importance must be stressed that the window areas have been concentrated so as to avoid having too many scatttered openings and too little wall space for grouping of furniture. Perhaps one of the reasons for the freedom of expression and the absence of style prejudices lies in the fact that the house has been designed to fit the site.

"Interior decoration has been carried out in a livable, 'soft,' modern manner; all interior walls and ceilings being done in pastel shades of interior stucco in a smooth finish."

The home of Harold J. Bissner, Pasadena architect, gained for him one of the five $1000 first prizes in the recent nation-wide American Gas Association all-gas home competition. The architect sought convenience, livability and adaptability to site; such things as prevailing winds, outlook and use of material were carefull considered in the placing and relationship of rooms.

For both summer and winter comfort, walls and ceilings are completely insulated with rock wool. Wide eaves not only reduce summer heat by shading the window openings, but also keep the rain from beating in. A forced air gas-fired unit supplies heat, and modified summer air conditioning is secured through this same unit. Gas equipment also includes the kitchen range, refrigerator and automatic water heater.

The American Gas Association contest was for the actual construction or reconstruction of a home in which gas is used for the four major purposes of cooking, water heating, house heating and refrigeration. Over two thousand entries were received from all parts of the United States and Canada, of which sixty-eight were submitted by California builders and architects.



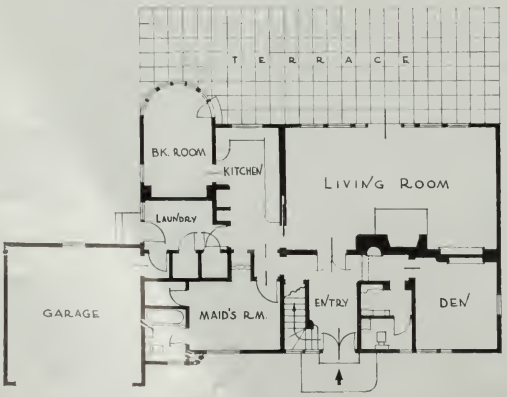


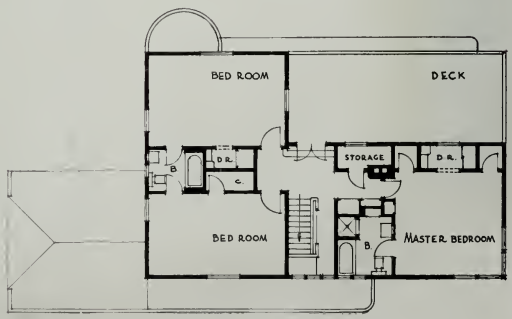
Photographs by Fred Dapprich

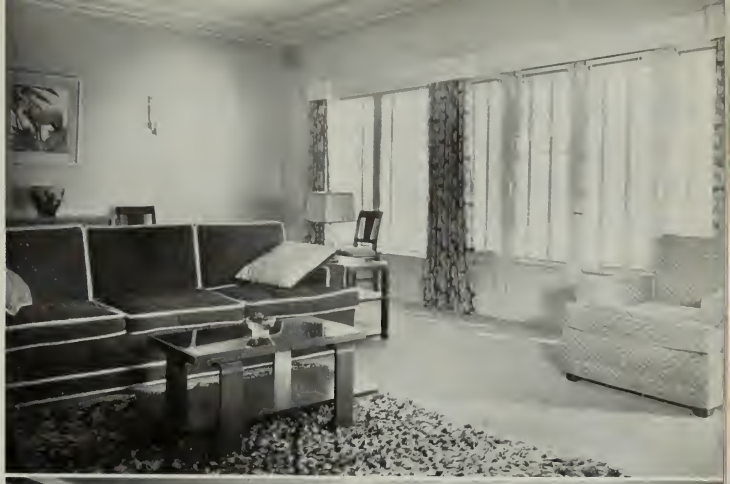
THE RESIDENCE OF
MR. AND MRS. PIERRE DICK

Santa Monica, California

Designed by H. J. RINNERT
FRANK A. WOODYARD, Builder
Interiors by PIERRE DICK
EVANS & REEVES, Landscape Architects











The modern house of Mr. and Mrs. Dick is built at the foot of the hills on the California Riviera near Santa Monica. It overlooks the canyon and from the bedrooms upstairs the ocean can be seen.

Downstairs is a large living room, 18 x 30, which is the main room of the house, with a large fireplace and several windows which look out onto the terrace. The small den and adjoining bath have already been adopted by one of the children as his own bedroom. The breakfast room is very pleasant and informal with its circular bay of windows, and for more elaborate entertaining, two console tables can be placed together to form a good sized dining table in one end of the living room.

Upstairs the three bedrooms are all of a generous size, permitting a latitude in furnishing them. And if a desk or a chest or both need to be added, it is an easy matter to find room for them without crowding.

The living room is simple in line and the furniture is modern and informal. The sofa is covered in a brown, textured material, the large chair biege, another large chair in Spanish red, and the small chairs in blue. All the furniture of walnut, prima vera and birch is finished natural. The carpet is sand colored twisted, the draperies blue and beige.

In the breakfast room the walls are natural grass cloth, the floor is covered with blue marble linoleum and the draperies are a blue design on an ecru background. The furniture is bleached mahogany with the chairs upholstered in a rich henna leather.

In the kitchen, which is all electric and which as Mr. Dick says is heavily mechanized like a German battle unit, is finished in white tile with red liners. The marbleized linoleum has blue tints, and the Venetian blinds red tapes.

In the master bedroom, the walls are covered with a gray background with dark gray, white and yellow flowers. The carpet is old rose, the draperies gray satin to match the gray satin bedspreads, a chaise longue is powder blue. The furniture is gray harewood and natural prima vera.



Photographs by Fred Dapprich

THE RESIDENCE OF
MR. AND MRS. MILFORD ZORNES
in Claremont, California

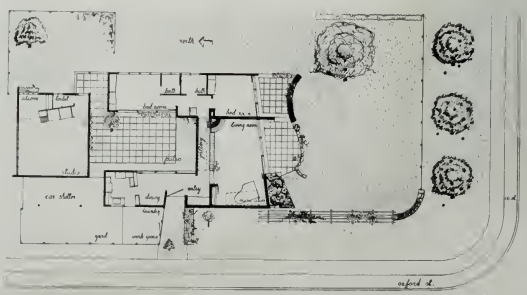
C. B. TROEDSSON

Architect

VINCENT SAVORY

Builder









Situated on a corner lot that slopes gently to the south, the foothills make a splendid background in the north. Mr. Zornes is a well-known California artist and wanted a studio with north light, not immediately accessible from the house, yet not entirely separate. The studio adjoins the house and makes a fourth wall to the patio. In the house his paintings hang along the gallery behind the low bookshelves and are lighted by an overhead light. Mrs. Zornes sings and plays the piano. Hence the lower portion of the living room has a skylight for the grand piano, and the practice piano has a special spot.

The dining alcove and one bedroom face the patio, which is sheltered on all sides and partly covered against sun and rain. The living room and other bedroom open onto a small protected terrace. The laundry and work space are walled in by corrugated iron and covered by an extending roof.

The studio is planned as a separate unit with lavatory and cooking facilities behind a row of deep drawers and sleeping accommodations on the mezzanine above. The house is built of brick, plaster, redwood, glass, plywood, field stone and corrugated iron. Hardwood floors in the bedrooms and living rooms and glue floors in the entry, dining alcove, gallery and extending into the patio create less contrast between the indoors and the outdoors.



In the living room of Miss Helene Kershner, designed by Harwell Harris, luminous panels on either side of the fireplace supply a glareless light.

MODERN LIGHT FOR LIVING

By FOSTER K. SAMPSON*

THE lighting of a truly modern residence is not provided by copies or modifications of beautiful historical chandeliers. The architect of today has no problem of designing a lighting system involving an illuminant that it will have which must be hung in the clear in order to burn oxygen as was the case in past history. The electric lamp of today has no dangerous flame which threatens to burn and discolor the surrounding materials. It is no longer necessary to suspend the fixture within easy reach in order to light and snuff out flames, for we are now able to turn lamps on or off from one or more conveniently located switches. Modern materials and practice make possible the designing of lighting systems as integral parts of the structure. While still serving the two functions of light for living, to produce illumination for easy seeing, and to lend a definite but subtle emphasis to decoration.

The illumination of the entrance of the "Matchless Home" in Los Angeles, shows a particularly fine appreciation of the problem by Erle Webster and Adrian Wilson, the architects. The primary object of the entrance light is to offer a cheerful greeting to the arriving guests, and provide visibility for a safe approach. In many cases the use of a conventional "lantern" provides no light at the ground level and, in the cases of recessed doors, even the faces of the people entering are in shadow. This is not good from the standpoint of the host who wants to quickly and easily recognize the caller.

The first impression of the interior of your home is obtained in the entry. Dull, or dark colors, and small bare lamps which provide only enough light to make possible the discernment of large objects, convey a feeling of gloom. Reflect the air of happiness and relaxation which every home should have by providing enough light in either glare-free fixtures, where the lamp is shaded, or from a system of built-in equipment.

An instance of clever planning was done by architect Theodore Criley, Jr. In this case he provided a large panel of flashed opal glass in the soffit of the entrance door recess. By simply eliminating the wall above the door frame and carrying the entrance hall ceiling forward over the glass panel a cove was formed. The lamps used to light the hall indirectly from the cove also illuminate the exterior porch through the glass panel.

Paul Hunter and Walter Reichardt provided adequate and decorative entry hall illumination with a simple cove treatment. In this instance the lower lip of the trough was a continuation of the living room ceiling and the ceiling of the entry was enough higher to provide ample space to hide the lamps and allow for the distribution of indirect light to the entry.

Modern living rooms require light for many different purposes, consequently flexibility in the lighting system is essential. For an evening of quiet conversation the lighting should be soft, well diffused, and flattering. The wise women of today realize the disastrous effect on their appearance of direct light from fixtures with unshaded lamps. For this reason, if for no other, the kind host who wishes to make his guest feel at ease, should provide illumination which eliminates glare and harsh shadows. Simple systems of cove lighting which flood the ceiling, provides a glareless general illumination of

Mr. Sampson is a lighting engineer for the Southern California Edison Company, Ltd.

relatively low level. Large luminous panels carefully designed to fit the architecture solved this requirement in the Helene Kershner residence designed by Harwell Harris. To soften the appearance of the large area of glass when viewed directly and at the same time blend the panel into the treatment of the room, Mr. Harris used naturally finished wooden louvres under the glass panel. The illustration shows clearly the method in which these louvres were employed.

Erle Webster and Adrian Wilson, architects, solved the problem nicely when they reversed the usual procedure and flooded the side wall instead of the ceiling. In this case the decorative feature of the room, a fine Ramos Martinez painting was accented.

We are fortunate in not having to depend upon tradition for our designs of portable floor lamps, for they are desirable and necessary for augmenting the general lighting of coves, panels, or fixtures. This is particularly true when card games or other activities require more light than supplied by indirect systems. Especially valuable are the floor lamps which shield the bulb from direct view and supply three levels of illumination. The shield in this type of lamp is usually an opal glass bowl which serves a dual purpose. In the first place it softens and diffuses the direct light, and in the second it redirects a portion of the light to the ceiling for general distribution. These same lamps are of special value for comfort while reading, for there is nothing more conducive to sleep than an attempt to read or study by the old style bridge lamps where all the available light is directed to the task and the balance of the room is in darkness.

In the dining room the problem of lighting is somewhat more complicated by personal taste and requirements. Here we must first provide comfortable softness in the illumination which enhances the beauty of the room and its occupants. We must also provide the proper quantity of direct light on the table to enhance the sparkle of beautiful crystal and silver.

Crystal and tableware when seen under indirect light alone has a dull, flat appearance. By adding sufficient direct light the life and sparkle of fine ware are revived. There is nothing quite so wasted as an exquisitely set table in a room which is either lighted so dimly that it can not be appreciated, or lighted so glaringly that you must spend the entire meal time frowning at the person opposite.

Architect Roland Coate in the Douglas residence has employed a carefully designed recessed coffer over the dining table. This scheme has many advantages in that it distributes the glareless light evenly over the table and, to a lower intensity in the balance of the room. Another feature of this solution is that when candles are used there is no ghost fixture hanging meaningless overhead.

Several of the fixture manufacturers now have designs which provide for a pleasing balance of soft general illumination and concentrated down light. Where the structure will permit, units which project light through small openings in the ceiling produce splendid results when used in conjunction with general illumination. If the dining table is visible from the living area the centerpiece can very nicely be brought to life with this pinhole spot-light alone.

In the bedroom there is little need for high intensities of general illumination, unless the room is used for dress-making. Here it is more important to have only sufficient light to permit an appreciation of the delicate fabrics and colors and at the same time carry the eye to the dominant design feature of the room.

The dressing table may be featured by its location and design. The make-up mirror in any case should have provisions for light coming from both sides and from such a position that no deep shadows are formed under the eyebrows, nose and chin of the person before the mirror. This demand for light at eye-level requires well shaded lamps, large luminous panels or indirect light.

Where it is possible to set the mirror several inches from the wall, place lamps behind the mirror and allow the light to flood the light colored wall surface. The discerning woman who realizes that daylight and artificial light affect the color of her make-up and accessories will appreciate the use of daylight lamps behind the mirror as well as regular lamps. When applying the final touches for an afternoon function where she will be seen in daylight, she may switch on only the daylight lamps. For the evening party, however, where standard lamps will provide the illumination, she may turn on only these lamps. Two switches at the mirror location provide either evening or daylight color.

Harwell Harris provided general illumination as well as excellent mirror lighting in a recently completed home. A large luminous panel over the door and dressing table provides shadowless light at the mirror. Another feature of this solution was the elimination of the partition between the upper parts of the wardrobe and the end of the light box. This allows enough light to spill into the wardrobe to provide for easy selection of garments.

A well located bay window might easily be the point of accent. Flush lighting panels hidden in the soffit flood the bay with a warm glow. Sheer draperies drawn over the opening add a touch that is especially attractive.

There are innumerable less important problems which justify thorough investigation. The powder room lighting should provide ample comfortable illumination for the exacting art it assists. A library should have adequate reading intensities of a glareless quality. The shaving mirror problem may be solved in a manner similar to that of the make-up mirror. Flush panels should be located in the ceiling over full length mirrors. We have seen too many instances of full length mirrors lighted from fixtures or lamps located to provide ample light on the back of the person before the mirror and only reflected light on the surface to be viewed.

The possibilities of new fixture designs are unlimited. Many new lamps have been developed and introduced to the lighting industry in the last few months. With these new light sources and a sound understanding of the lighting problem, advances in the art will be rapid. The future fixture must not only be decorative itself but it must also produce illumination for easy seeing which will lend a definite but subtle emphasis to decoration.

In the Matchless Home designed by Webster & Wilson, the entrance is well lighted by the corner panels.





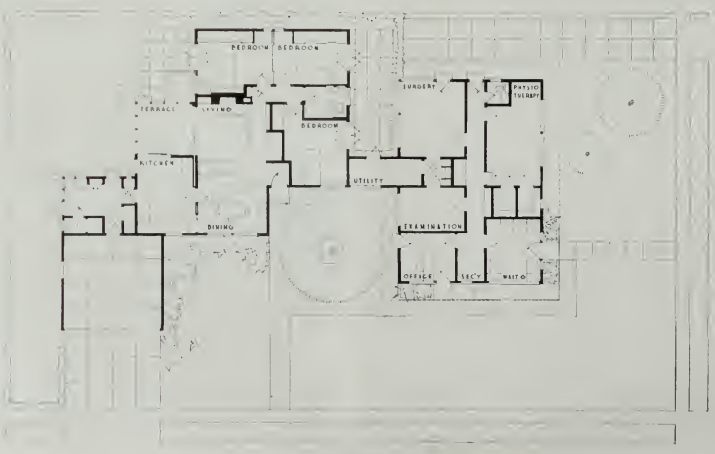
Photographs by Garnett

THE OFFICE AND RESIDENCE OF DR. AND MRS. MILTON R. JONES

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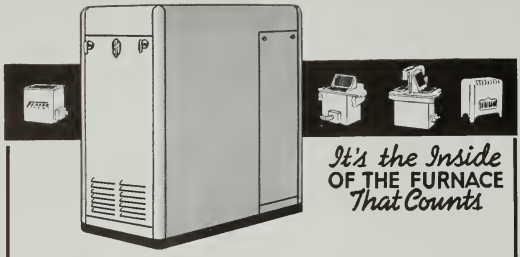
In this combination of business and residential quarters, the owners' requirements were: a three bedroom house and a complete physician's office situated on one piece of property in such a way that one would not interfere with the other. As shown by the plan, the patient, who may even come in an ambulance, arrives from one street with no conflict with family activities or the arrival of guests from the other street.

The buildings are connected by a utility room which contains the mechanical equipment to supply warm air and hot water to the two buildings. The wide eaves provide welcome shade from summer sun and in the rainy season provide a covered walk between home and "the office."

By sliding back two large glass doors, the screened terrace becomes an actual part of the living-dining area. The sliding windows connecting the terrace and kitchen make for easy service of buffet suppers on the terrace and in addition provide ample cross-ventilation to the kitchen. As an additional invitation to come outside, each bedroom opens into a private garden.

The floor construction of the house is reinforced concrete throughout. The concrete slab rests directly on the ground, making a solid, economical, termite-proof and fireproof floor.

In the living-dining room, the floor is covered with sand beige broadloom. A large curtain, half chocolate and half white, with a tree bark weave, may be pulled to shut off the dining end. The pass pantry between the dining room and kitchen allows the table to be set and cleared with the minimum of effort. This sideboard is of mahogany with a counter of resilient sheet cork. The indirect light cove at the end of the living room may be adjusted to three degrees of brilliance, eliminating the necessity of floor or table lamps. The dining room furniture is natural beech with vermilion upholstering, the furniture in the living room is covered in deep Prussian blue with the loveseat finished in a lemon yellow. All walls are of stucco painted an off-white.



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THE TREND OF CRAFTS

(Continued from Page 12)

output cannot keep pace with the present interest in fine saddles and riding equipment.

The nineteen-thirties became a golden age for the workers in clay, fascinating new subjects bobbed up on every hand. Flower arrangements occupied the attention of men, women and children and led to bowls, ovals, and flats, while small figures, human and animal, appeared by the hundreds as suggestions for combinations. A new interest in Mexico and the South American countries brought new ideas, and the peon has his place in the somnolent sun.

At one time no article of craft or small art, as it was apt to be described, was bought for other than sheer beauty—or what passed for beauty in the eye of the beholder. But now the piece has a meaning, there is understanding and, for the amusing, a chuckle of appreciation. It is possible to trace a Purple Cow through several transitions, it being still more desirable to see one than to be one.

THE HOUSE OF PLASTIC BLOCKS

(Continued from Page 10)

buildings. Through their use in walls and ceilings, rooms can be given a lightness, an airiness and an atmosphere of cheerful comfort. For solariums in homes, a combination of transparent and translucent blocks would allow the admission of the maximum amount of light, without glare, which could be controlled and distributed to suit the individual taste of the owner.

Plastics that absorb sun light during the day and give it off in a soft glow at night will add interesting possibilities such as silhouetting planting around a luminous building, or a door knob that glows in the darkness.

The fact that plastics can be furnished in a variety of colors will be pleasing to housewives who have an eye for decorative possibilities. Interior walls can be made in any shade or combination of shades to fit any color scheme. Husbands who think in terms of the family budget will be impressed with the fact that the beautiful finish is a permanent part of the block.

The elimination of the need for using other materials will result in a unification of labor required in building, which in turn should materially reduce costs and the amount of time required for construction. The lightness of plastic blocks and the ease with which they are handled and mounted in place will also lighten the burden of workmen. This lightness will be a big factor in lowering shipping costs as well as in relieving the strain of heavy walls on foundations.

A MODERN CASTLE

(Continued from Page 16)

In the master bedroom the henna-colored marble mantel was taken as a key for the draperies and bedspread, while the carpet is hand-tufted, sand-colored wool matching the walls. The only place in the house where we deviated from our basic color scheme was in the guest room, where the carpet and draperies are of ice blue.

The stair hall is devoid of all furniture, but the stairway itself is covered completely with a white shaggy wool carpet.

The furniture in the house, designed by Mr. Donald Deskey of New York, is completely utilitarian. Each piece of furniture was designed for a particular location and executed in wood harmonious in color with the other woods and materials used in the house.

Especial study was made of the lighting and the very minimum number of fixtures were used, the whole house being lighted indirectly in coves and by the use of pin-point spot lights. The dining room, for example, was lighted through a glass panel in the top of the table, plus a pin-point light which flooded the table.

Mr. Hammond Sadler was the landscape architect. The simple terraces of architectural form are outlined with box hedges, and the walks and paved areas are of a polished tan Arizona sandstone. Large oak trees brought from Pomona completely surround it and tie the house into its natural setting.

P. S.—We are now making alterations to the house to provide a nursery.

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WHAT IS YOUR OPINION?

(Continued from Page 7)

ONE cannot pass without a protest certain remarks headed "Sanity in Art" on page 7 of your November issue. While the narrow and biased attitude of the Art Association controlled juries is becoming so flagrant that the writer of "Sanity in Art" can make plenty of exasperated statements without missing the bullseye, he goes too far in criticising Mrs. Morley, the Director of the San Francisco Museum of Art, and he exhibits his bias and narrow-mindedness in what he has to say about Bracque's painting, "The Yellow Cloth."

On what grounds does Mr. Hunt assume the right to state that Mrs. Morley "has an unhappy leaning toward the modern phase of things in art?" There are plenty of us who feel instead that Mrs. Morley is an individual of singularly keen understanding who is alive to contemporary trends in painting, while it is obvious that her critics are still delving among the extinct dodos of art.

It is a direct and complete misstatement of facts to say that there is a "complete exclusion of all art from her (Mrs. Morley's) public gallery" of "pictures that can be called representative, or realistic" . . .

"Purely decorative subjects taken from a realistic base are never allowed to be shown." That is also a false statement.

Mr. Hunt's remarks about Bracque's painting, "The Yellow Cloth," too long to quote, are to my mind fully as narrow and improper as anything he finds to criticise in others. There are many of us who are perfectly sincere and honest in our admiration of the qualities which are to be found in the work of Bracque and others of our time. It is becoming tiresome to read the verbal disclosures from laymen of their sophomoric attitude toward art, and to be subject to the elementary conception that everyone must assume their virtue because they do not like cakes and ale.

ROI PARTRIDGE.

IT is not my custom to clip coupons or to write letters to magazines advising editors what I may or may not like about their editorial contents. I am not a writer and I do not wish to bore an intelligent reader with my ramblings, but I do wish to pass on to others a paragraph in an article that I recently read in the December issue of the *Carnegie Magazine*. I noticed it particularly because it expressed what so many of us feel about modern art, and having read Mr. Edwyn Hunt's article in your November issue, I could not resist. Here it is:

"In Greece nothing was known of art that was not real art; and all real art was used for the public good. If a man possessed a picture or a statue, he was a public enemy unless he permitted his neighbors to see it. The artist was crowned with honor on the public rostrum. If Picasso had taken there one of his best paintings — say, 'Mother and Child' (1901), which was painted before artistic lunacy had turned his head, he would have been placed beside Phidias; but if he had sent his 'Three Musicians' (1922) to the market place, he would have been executed. The rest of the extreme modernists would never have reached the public square alive. For there was never a false note to come out of the art of Greece; the abstractionist would not have been tolerated, he would have been considered a corrupter of art and morals; and if the protagonists of modern art had been there to advocate their favorite interpretations, that 'modern art is a combination of the infant, the savage, and the lunatic', they would have been given over to the public hangman, and none would have wept their fate."

EUGENE RENARD.

I WANT to add my plea for "Sanity in Art." There is much that is clean and fresh in modern art, but there is also much that is gross and dull.

Because modern art as such does not have precedents and established standards, we feel that the modern artists, the same as modern architects, should if anything have greater ability, greater imagination, greater courage and daring, but they should also have a good foundation of techniques and the rudiments of what makes the wheels go 'round. A child can swash a brush on a piece of paper and elicit the interest and praise of a fond parent. When the child grows older and swashes a canvas and juries inspect it with profound attention and rave about its emotional qualities, its finesse of spirit, its delicacy of perception. Whose emotions and whose spirit and whose perceptions!

Often I believe the child is a moron, but often I will grant that he is exceptionally precocious and probably paints with his tongue in his cheek. If juries go for that sort of thing, why not give them what they want. If the art critics crave freaks — give them freaks, bigger and better ones. The larger and more gosh-awful they may be, the sooner we may get out of this asylum.

After all, which one is crazy?

ESTHER LA VALLE.

DEAR Mr. Hunt: Thanks a million. I don't think much of your title "Sanity in Art" but you have the right idea. If our artistic friends must paint, let them keep their doodling to themselves. But it is human nature, I suppose, to inflict your tribulations on your neighbors.

ROBERT HARRIS.

IN one of the studios recently I saw a painting. It was huge and depicted a nude woman sitting on a beach. Her back was to the spectator and her middle was out entirely to avoid any obstruction of the view of the ocean beyond. Out of her left shoulder blade grew a small umbrella. Long straggly hair, a deformed hand, an ugly twisted foot were other points of "interest." Alongside was a bare stump of a tree from whose branch hung two enormous wrist watches. . . .

Why paint a picture such as this? What does it express? Did the artist have an idea, an inspiration, when he painted such a picture? Does he benefit himself when he gets such a mess out of his mind?

Is the spectator supposed to derive pleasure or any sensation of emotion other than relief that he is able to turn away and look at something else?

Who paints such pictures and why? Who would want it, and after they got it, what would they do with it, and if they don't want it, what becomes of it? What becomes of all the muck that is painted in the name of art which the galleries won't hang, and nobody will buy?

What is the point? . . .

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AT BOOKS AND WINDMILLS

(Continued from Page 14)

for campaign expenses. "I did not need the money," he said. "I made the canvass on my own horse; my entertainment, being at the houses of friends, cost me nothing; and my only outlay was 75 cents for a barrel of cider, which some farmhands insisted I should treat to."

In November, 1847—the election was on the previous August 3—Mr. and Mrs. Lincoln and their two children left for Washington, via St. Louis and a steamboat excursion up the Ohio to Pittsburgh. Washington then had a population of only 30,000. It was described as a "scrambling village" where householders drew their drinking water from pumps and wells; and pigs, cows and geese roamed the alternately muddy and dusty streets, none of which were lighted, although some "smoky oil lamps" were put up on Pennsylvania Avenue during the sessions of congress.

After his wife and children returned to Springfield, Lincoln moved to a Mrs. Spriggs' boarding house. Between congressional business he found recreation at Caspari's bowling alley, where he "told yarns between plays and games." He also attended Daniel Webster's famous Saturday breakfasts. A fellow boarder at Mrs. Spriggs' recalled that he "soon learned to know and admire Lincoln for his simple and unostentatious manners, kind-heartedness, and amusing jokes, anecdotes, and witticisms." Charnwood discovered that, as a congressman, Lincoln "seems to have passed as a very pleasant, honest, plain specimen of the rough West." Few then saw beneath the exterior—and what was beneath was not yet mature, nor clear enough to anyone.

He made several speeches on the floor, but they contained almost none of the later strength or style. They served only to defeat him for a second nomination, inasmuch as they voiced opposition to the very popular war with Mexico, then being conducted by President Polk.

Lincoln's stand on slavery was always consistent. As a congressman, he advocated excluding slavery from any territory which might be acquired from Mexico as a result of the war. As president in 1861, he repeated what he once said—that he had "no purpose, directly or indirectly, to interfere with the institution of slavery in the states where it exists."

Knowing he could not be re-elected to congress, Lincoln in 1848 devoted all his campaigning talents to the presidential candidacy of Zachary Taylor. He made some Taylor speeches in New England, where one discerning newspaper reporter saw the strength within Lincoln and wrote about his "intellectual face, showing a searching mind and a cool judgment."

But, the term over, Lincoln returned home, unnoticed and half unwelcome, to Springfield—tired, downhearted, and preferring to forget that he was ever a congressman. Yet today the extensive library on the man cannot be complete until someone undertakes a special and authentic recollection of those two years—a book on "Congressman Lincoln."

BOOK REVIEWS

THE ARCHITECTURE OF DUKE UNIVERSITY, by William Blackburn. Published by Duke University Press. $4.50.

THIS book is a descriptive essay upon the work of Horace Trumbauer, Philadelphia architect, who was architect for Duke University from 1924 to 1938; and an exposition of the spirit which moved its founder, Jamese Buchanan Duke, in its establishment.

The first portion of the volume contains an all too meager description of the buildings which make up the women's campus (Old Trinity College), with mention of the architectural style of the Greek Revival and the similarity of this quadrangle to the plan at the University of Virginia. The major portion of Part I is devoted to a description of the buildings of the men's campus and their architectural prototypes among the buildings of the colleges at Oxford and Cambridge.

The last two-thirds of the book is devoted to a description of the University Chapel, located on the men's campus. This building is English Gothic both in style and in structure. It is by far the most impressive work in the group, containing stained-glass work by Bonawit of New York, which, to judge by the color reproduction, has been most carefully and artistically executed. The latter part of the book contains a detailed list of the stained glass windows of the chapel, so meticulously tagged that a visitor to the chapel with book in hand need rely upon neither his imagination nor his knowledge of religious history.

For a student of architecture the volume loses a possible interest from the lack of either a plan of the campus or a comprehensive photograph. No expense has been spared in the type of material used in the volume, but in the make-up of a volume of this nature one might expect the use of more imagination. The photography has a pictorial quality—those of the chapel interiors are excellent.

All in all the book holds more of interest for the visitor to Duke University and for those associated with the life of the institution than as a critique of contemporary architecture.

By RALPH C. FLEWELLING, A.I.A.

ARCHITECTURAL BYWAYS IN NEW SPAIN-MEXICO, by A. L. Murphy Vhay and David Vhay. Published by the Architectural Book Publishing Company, New York. $8.00.

IN this new book on the architecture of Mexico, the authors have deliberately omitted the better known buildings and have searched the byways for windows, doorways, balconies, patios and other architectural details which have survived, unchanged but comparatively unknown, from Colonial days.

Many of the illustrations, of which there are 250, are accompanied by measured drawings, and the authors' foreword briefly but thoroughly sets the time and place of what is shown in the photographic illustrations.

By JOHN BYERS

SCHOOLS, by R. W. Sexton. Published by the Architectural Book Publishing Co., New York. $6.00.

IN his new book, entitled "Schools," recently published, the author, R. W. Sexton, prefaces the text, to which he has appropriately given the subtitle "Modern Trends in American School Architecture," with the statement that "the changes in school planning during the last few years have been due not only to expansion of the curriculum, but also, and to a very great extent, to the more general use of the building by the public. For the modern school in many cases serves as a community center and is often used outside regular school hours for adult education." How the school of today is planned to conform to this additional use to which the building is put, as well as other tendencies peculiar to the plan of the modern schoolhouse, is capably described in the text, with references to plans of certain schools shown in the plate section of the book which serve as practical illustrations, thereby making the text matter more interesting reading and more instructive as well as giving it authoritative value. There has thus been effected a continuity between the reading material and the plates which is often lacking in books of this kind.

There are thirty-five schools of recent design illustrated by plans and exterior and interior views. There are schools of all types—elementary, junior high and senior high—large and small—located in seventeen states in various parts of the country, giving a cross section of contemporary practice which will be helpful to everyone involved in the planning, designing and building of a new school. California is represented by plans and a number of exterior and interior views of the new San Pedro High School, designed by Gordon B. Kaufmann, architect.

The format is very pleasing, with the name and location of the school and the name of the architect featured at the top of opposite page, while the halftone illustrations are very effective and the plans in every case well drawn and easily legible. The captions accompanying the illustrations are short and informative.

By JOHN BYERS

IN SEARCH OF A LIVING ARCHITECTURE. By Albert Frey. The Architectural Book Publishing Company. New York. 1939.

THAT the creative technique of our time goes into the production of objects derived from present conditions and not into copies of traditional form, is the thesis of this work. The first part of the book is an endeavor to discover the basic principles which guide the creation of shape, space and composition. Then comes a discussion of the difference between modern materials and those available to the creators of traditional architecture. Next is a statement of the aims of the new architecture. The rest of the book is concerned with examples of modern work accompanied by a running comment.

This is the kind of book which either dazzles or antagonizes the reader. Personally, I object to the idea that if the composition is made up of elementary forms that the result is necessarily either satisfying or architecture. Mr. Frey is concerned with one or two or three static elements. The fact that they are elemental seems to satisfy him. The growth of elements, their modification and development into an organism, is something that he consistently ignores. In his effort to be simple he is merely obvious. In his effort to be elemental he is merely elementary. Mr. Frey stresses honest solutions which express their relative purposes. Fine, as far as it goes, but straightforwardness in architecture, as in manners, is not enough. To be acceptable socially one must learn to achieve straightfarwardness with grace. There is much more concern over the fact that modern materials are used than with the result.

The modern architecture of which Mr. Frey speaks, in which modern materials are used to meet modern needs, the whole being part of a related and harmonious design, is possible of achievement, but it does not yet exist. It will be the result of long, hard, patient work on the part of truly creative men. It cannot be brought into existence by the blind application of a set of formulas or by an over-simplification of the problem. Until that time arrives, writers on modern architecture will make more friends if they are less dogmatic.

J. M. B.



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ANTICIPATIONS

(Continued from Page 15)

have a wall between them which, when removed, will make a large, informal space for entertaining. The living room may open on a garden, separated from it by a weather-proof, unbreakable all-glass wall which can be removed for outdoor living and dining.

Your home tomorrow will be completely equipped with methods for air-conditioning, dust filtering, and ventilation. Tremendous windows, hermetically sealed, will keep out dust and gases when necessary. Heat will radiate from cells hidden in the walls and ceiling. Cooling systems will be concealed behind built-in divans.

You'll use photo-electric cells to control your lighting. You may, for instance, have a single illumination in your dining room which confines itself mysteriously to the size and shape of your table top. You may have a ray of light extending from the ceiling of your library directly to the book you want to read.

There is a vast new field of decorative possibilities which will come with the complete control of lighting. You will be able to regulate intensities, to modify the shape and size of rooms. You may have varying shades of illumination within a single area. The "fixtures" will be small, translucent discs placed inconspicuously against the rhythmic smoothness of the walls and ceilings. Wiring will be placed within non-corrosive conduits in floors and walls.

You'll have a wealth of new materials for your furnishings. Exquisite new woods will supplement the ones we use today. The pecan wood, for instance, has just been introduced. Fifty years from now there will be many others. You'll use glass in several forms throughout your home—glass bricks for kitchen walls and ceilings, acrylicaminated glass which can be curved and molded for walls and entrances, spun glass for upholstering, mirrors for walls and closets. You'll have molded plastics for interior finishes. Lignin, which is made of sawdust, is even now suggested as a supplement to wood. We are using various sorts of artificial and synthetic resins for the radios we make today.

And what of the so-called "coming Age of Speed"? What of the chemical wonders of tomorrow? We'll have them, too. We have them *now*. In what we usually call "our time," we've seen the telephone, the radio, the motion picture, the airplane, the "horseless carriage" come, each in its turn, to startle us with the wonder of its magic, then stay on to shed its wonder and become parts of our familiar world.

We've seen the growth of countless industries, the gasoline, aluminum, typewriter, cash register, phonograph, asbestos products—these just begin the list. Their products and the ways in which they made them were as mysterious as the witch's brew at one time. Today they are the necessities of our way of living.

And our "wonders" have not ceased. We are still being startled with strange new products, new methods of production, bits of magic from the future. Soapless soaps, iceless ice, alcohol from natural resources in the earth, fertilizer from the air, electric eyes opening doors for us and guarding us from dangers—we have them now in the test tubes and the laboratories of our scientists. Tomorrow we will have them in our homes.

We're told we can have roads of cotton, gasoline from sea-sand, rubies from peach pits, wool from milk. We're told that sugar can be a building material, cottonseed a smokeless powder or a varnish. Vinegar can be made from coke and limestone, glass can be made as strong as steel and three times as elastic. We can grow plants without soil and make sponges from wood. We can raise sheep on chemicals from a laboratory. We have developed a soap to be used without water.

We have a huge new industry which came with the discovery of celluloid. The plastics industry takes cotton, sour milk, formaldehyde, carbolic acid into the hearts of its factories and sends them out as fountain pens, airplane propellers, telephone parts, and costume jewelry.

And we know we will have greater speed. We're promised airplanes and streamlined automobiles which will move with lightning-like rapidity. Seven hundred and fifty miles an hour will not be impossible for our airplanes. Bullet shaped automobiles will rush along tremendous ramps and highway systems at 100 to 150 miles an hour. Gasoline will be synthetic and made to give 100 miles for every gallon. Every office employee who can afford it will have an airplane and every office building large enough will have a roof for landing field.

These are the straws in the wind of forthcoming events. The "straws," however, tell us only what we will have. We find our way of living in ourselves.

That's why I think we'll learn to live *with* instead of *for* our speed and chemicals. That's why I think we'll use them for our greater leisure. That's why I have anticipations.

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[] Brick
[] Building Paper
[] Cement
[] Concrete Units
[] Concrete Hollow Walls, Poured
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[] Flooring (Hardwood)
[] Flooring (Pine)
[] Flooring (Tile and Stone)
[] Glass
 [] Structural
 [] Window
[] Interior Woodwork
[] Lath
 [] Wood
 [] Plaster
 [] Metal
[] Lumber Preservatives
[] Marble
[] Painting for
 [] Cement
 [] Wood
 [] Stucco
[] Paneling
[] Plaster Board
[] Roofing (Tile)
[] Roofing (Composition)
[] Roofing (Slate)
[] Shingles (Wood) (Tile)
[] Steel Joists, Bars, Mesh
[] Stucco
[] Wall Board
[] Waterproofing and Decorating for
 [] Concrete
 [] Brick
 [] Stucco
 [] Plaster
[] Window Frames
[] Wrought Iron (Gates) (Grilles) (Rails) (Lamps)

HOME BUILDING EQUIPMENT

[] Air Conditioning Systems
[] Art Glass
[] Art Stone
[] Awnings
[] Bathroom Fixtures
[] Casement Windows (Wood) (Metal)
[] Cedar Closet Lining
[] Dish Washers
[] Electric Fans
[] Electric Lighting
[] Fireplace Equipment
[] Garage Doors
[] Hardware, Finish
[] Heating
 [] Electrical
 [] Gas (Basement)
 [] Gas (Floor)
 [] Gas (Radiators)
 [] Gas (Wall)
[] Insulation and Sound Deadening
[] Incinerators
[] Kitchen
 [] Fan Ventilators
 [] Ranges
 [] Refrigerators
 [] Sinks and Drainboards, Metal
[] Linoleum
[] Mirrors
[] Oil Burners
[] Refuse Receptacles
[] Shower Bath Doors
[] Tiling (Bath) (Sinks) (Floor) (Wall) (Stairs)
[] Wall Covering
[] Wall Safes
[] Water Heaters
[] Water Softeners
[] Weatherstrips, Metal
[] Window Shades
[] Windows, Stained Glass

LAWN AND GARDEN EQUIPMENT

[] Landscaping
[] Lawn Sprinklers
[] Tennis Courts
[] Nursery Stock
[] Garden Art (Statuary)
[] Swimming Pools
[] Garden Furniture
[] Flagstone

INTERIOR FURNISHINGS

[] Furniture
[] Rugs and Carpets
[] Drapes and Curtains
[] Venetian Blinds
[] Linoleum
[] Cork Tile
[] Rubber Tile
[] Radios

HOME FINANCING

[] Building Loans
[] Fire Insurance
[] Surety Bonds

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Construction (Brick, Stucco, Concrete, Frame, etc.).....

Number of rooms.....Cost (Approx.).....

Date of building (Approximate).....

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Hillside or level lot, and size.....

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[] Contractor
[] Building Materials
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THE CALENDAR

LOS ANGELES

ART CENTER SCHOOL, 2544 W. 7th St.: To February 23, U. S. Camera originals.

ART COMMISSION, Room 351 and the 25th floor, City Hall: Exhibition of watercolors by members of The Aquarelle Painters through February. Collection shows landscapes, flowers, figures, and harbor scenes.

BARKER-AINSLEE GALLERY, 7th and Figueroa: Paintings by European artists, also the work of California painters.

CHOUINARD ART INSTITUTE, 741 S. Grand View: To February 24, the work of James Patrick.

EBELL SALON OF ART, 4400 Wilshire Blvd.: Group exhibit to February 28.

FOUNDATION OF WESTERN ART, 627 S. Carondelet St.: To February 24, "Trends in California Art."

HATFIELD GALLERIES, Ambassador Hotel: Portraits and English landscapes.

LOS ANGELES MUSEUM, Exposition Park: To February 28, The Development of Impressionism; to February 29, Orrin White holds a one-man show, children's work from classes of Mme. Galka E. Scheyer; Seymour Haden, etchings.

LOS ANGELES PUBLIC LIBRARY, 530 S. Hope St.: Photograph exhibit from the Cleveland Public Library, "The Making of a Motion Picture," in the Lecture Room, 12 noon to 4:30 p. m., Mondays through Fridays.

SOUTHWEST MUSEUM, Highland Park: Paintings depicting Indian life and portraits of notable Indians. Gallery open every day, 1 to 5 p. m., except Monday.

STENDAHL GALLERIES, 3006 Wilshire Blvd.: To February 17, Ethel Frances Mundy shows a special exhibition of wax portraiture. This old and beautiful art of wax portraiture in miniature has been revived by Miss Mundy after much scientific research and experimentation.

U. S. C. CAMPUS GALLERY: At the Elizabeth Holmes Fisher Galleries, the Rockefeller collection of American historical portraits are shown to February 28; exhibition by art faculty, also the permanent Fisher collection of paintings. Public visiting hours are 2 to 4 p. m., Saturdays, Sundays and Thursday evenings, 7:30 to 10 p. m.

FRANCES WEBB GALLERIES, 2511 W. 7th St.: To February 15, the work of Roland Bishop.

ZEITLIN'S BOOK SHOP, 624 S. Carondelet St.: To February 10, selected small works by Paris moderns.

SAN FRANCISCO

ACADEMY OF ADVERTISING ART, 215 Kearney St.: Students' work.

VERA JONES BRIGHT STUDIO, 165 Post St.: Reproductions.

COUVOISIER GALLERIES, 133 Geary St.: Through February 10, paintings by Millard Sheets, Walt Disney celluloids.

DE YOUNG MUSEUM, Golden Gate Park: "Seven Centuries of Painting" continues. This group illustrates the contrasts, the divergencies, the disappearances and recurrences of tendencies and ideas across the centuries.

PAUL ELDER GALLERY, 239 Post St.: To February 17, watercolors by Robert Bach.

GUMP'S, 250 Post St.: General exhibit, Models of clipper planes and clipper ships and art from lands reached by them; Marine and air paintings by Owles, Denny, Garcia, Jorgensen, Larsen, Coulter, Ritschel, Hagerup, Schmitt, Cameron.

GELBER-LILIENTHAL, 336 Sutter St.: Drawings and watercolors by Werner Phillips.

PALACE OF THE LEGION OF HONOR, Lincoln Park: "Seven Centuries of Painting," the group of paintings shown here follows chronological developments, taking the various "schools" in order as a means of showing the continuity of the great tradition in painting from the 14th century to the present day.

SCHAEFFER GALLERIES, 1155 California St.: Dutch Seventeenth Century Artists, including Rembrandt, Tarborch, Jan Steen, Ostade, and Emanuel de Witte. Two Dutch masterpieces from the Schaeffer collection are included in the "Seven Centuries of Painting" show at the Legion of Honor.

ART ASSOCIATION GALLERY: Paintings by William A. Campbell, Jr., February 12-25. Paintings by Jack Wilkinson, February 26 through March 10.

MUSEUM OF ART: Retrospective exhibitions of paintings by George Braque, February 6 through March 3. Twentieth century German art, February 6-25. The fourth annual watercolor exhibition of the San Francisco Art Association, February 7 through March 3. Oils and woodcuts by Josef Albers, February 16 through March 3. Prints by Georges Rouault, February 19 through March 17. Photographs by Brett Weston, February 27 through March 19.

SEATTLE

SEATTLE ART MUSEUM, Volunteer Park: Permanent collection. Oriental art.

CALIFORNIA ARTS & ARCHITECTURE

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ANNOUNCEMENTS

WINTER VACATION in California offers much in variety, including sports in the mountain regions, regattas along the coast, and fairs and pageants in the valley and desert section.

DESERT CAVALCADE continues at Calexico through February 7, during which time this city, the United States port of entry on the Mexican border emphasizes the historical background of that area from 1774 when the first trail was blazed by Juan Bautista de Anza, to the development of irrigation and the settlement of Imperial Valley. A Mexican Fiesta, parades, rodeo and athletic contests fill the days and evenings.

RIVERSIDE COUNTY FAIR and Coachella Valley Date Fiesta at Indio is held February 15-18, and provides date exhibit of educational interest. Horse Show, February 15-16; Western Parade, followed by a rodeo, February 17-18.

CALIFORNIA YACHT CLUB announces the 14th annual Midwinter Regatta at the Los Angeles Harbor, February 22-25. The 250 entries from the Pacific Coast yacht clubs and elsewhere represent all classes of sail boats.

BADMINTON CHAMPIONSHIPS of Southern California are held at Balboa Park San Diego, February 23-25. The 350 entrants from Canada and the Pacific Coast cities include defending champions, Dave Freeman of Pasadena, and Mrs. Del Barker of Seattle. Men's and women's singles and doubles and mixed doubles. Trophies to winners and runner-ups in both "A" and "B" flights in all events.

WINTER SPORTS engage the attention of skaters and ski enthusiasts, as well as the less active onlookers, at all the mountain resorts. Two Invitational Ski Jump Meets are announced: one at Lake Arrowhead.

February 2-3, one at Yosemite; February 3-4, downhill and slalom.

February 9-10, Championship Ski Races Lake Arrowhead.

February 17-18, Intercollegiate Skiing Meet of Southern California, Lake Arrowhead.

February 10, Figure Skating Exhibitions and Fancy Costume Ice Skating Carnival, Yosemite.

February 11, Ski Tests and Novice Ski Races, Badger Pass, Yosemite.

February 17 Gala Night, Yosemite Skating Rink.

February 22, Special Holiday program, skating and skiing events. Yosemite.

Advance reservations are advisable at all mountain resorts.

IN THE DONNER SUMMIT REGION the new Ski Lodge is popular, and the Soda Springs Hotel on Lake Van Norden has been remodeled. The Donner Lake Resort is open to winter sport fans. At Beacon Hill many improvements have been made on the 1200-foot J-bar upski, including a permanent rope tow leading to it.

POLO SEASON at Fleischmann Field, Santa Barbara, continues in interest with the special event of the season, the Pacific Coast High Goal Championship tournament, opening February 11.

LOS ANGELES TURF CLUB provides the sixth winter race meet at Santa Anita to March 9 with pari-mutuel betting. Wednesday, February 14, is set aside as Allied Charities Day. The racing days are Wednesdays, Thursdays, Fridays and Saturdays.

SPRING MARKET SEASON at Los Angeles, featuring apparel and related lines; a furniture, California gift and art show, continues at the Biltmore and Alexandria hotels through February 3.

LECTURE COURSE, offered at San Francisco by Paul Posz includes, February 4, Right Honorable Alfred Duff Cooper, former First Lord of the British Admiralty, "The Survival of Liberty in the World We Live In," and March 5, Mlle. Eve Curie, "The Magic of Radium."

TUESDAY EVENING FORUM SERIES at Pasadena Junior College provides speakers of note. Vera Brittain, February 6. A lecture on "Contemporary Drama," February 13. Father Lloyd-Russell, professor of literature Loyola University, "Contemporary Literature," February 20. Ruth Bryan Owen,, "This Democracy of Ours," February 27.

ONEONTA CLUB of South Pasadena sponsors a course of lectures at the Senior High School Auditorium, and presents Boake Carter, radio's news editor February 15. His subject is "Freedom of the Air."

CLAREMONT COLLEGE'S Lecture Series offers discussion of Public Affairs, World Travel, Human Interest, Exploration, at Bridges Auditorium, Claremont. February 19, Armand Denis-Leila Roosevelt explain "Tapping the Chinese Life Line." Traveling by plane from London to Rangoon, Burma they pursued a journey north along the Irrawaddy River through Mandalay, following the new China-Burma Highway, the life-line of Chinese supplies.

OCCIDENTAL COLLEGE announces the appearance of the Westminster Choir, conducted by John Finlay Williamson at the Thorne Hall on the campus, February 7.



WIDOW SUMMERVILLE'S RANCH — Watercolor

TOM LEWIS

"Tom Lewis shows himself in these paintings a sincere and conscientious craftsman, handling his medium, whether oil or watercolor, with great flexibility and an intimate knowledge of its resources. Responsive to color and to the mood of his subject-matter, he paints by his manner, and yet he has evolved a very distinct and personal style which marks unmistakably all his work. The secret of this style seems to be an acute but selective vision which seizes essential character, movement, form, design, and fixes them in a clearly conceived and well-balanced organization. It is this unity of effect which invariably makes Lewis' work successful in the decorative sense, also."—Dr. Grace L. McCann Morley, Director of the San Francisco Museum of Art.

MORNING ROUTE — Watercolor First Prize, 1936 California Watercolor Society



WORLD AFFAIRS ASSEMBLIES are interesting events in the winter life of Pasadena. The current assembly is held, February 17, at the Vista del Arroyo Hotel, with the reception in the lounge at 6:30, the formal dinner at 7:00, and the program of talks beginning at 8:30.

DR. CHARLES F. AKED well-known minister and lecturer, is giving a series of talks at the home of Miss Grace T. Walker, 1400 Hillcrest Avenue, Pasadena. February 15, "The Story of the Diamond Necklace" (a story of love and intrigue, of mystery and madness). On March 21, the subject is "Benjamin Franklin."

"THE MODERN THEATER OF FRANCE" is the subject of a series of lectures at the Vista del Arroyo Hotel, Pasadena, by Mme. Adrienne d'Ambricourt. Lectures are presented every other Monday, and are followed by a French luncheon at the hotel.

SOUTHWEST MUSEUM, Highland Park Los Angeles, offers a course of free lectures, Sunday afternoons at 3, continuing through March.

MARGUERITE HARRISON speaks each month at Casitas del Arroyo, Pasadena, on interesting and varied subjects. The current date is February 18, later dates being March 27, April 24, and May 22.

LORITA BAKER VALLELY (Mrs. Jack Vallely) discusses world events and reviews new books and plays in her own individual manner during the winter season at many California cities. She is heard at Del Monte, at the Huntington Hotel, Pasadena; Beverly-Wilshire, Hollywood; Wilshire-Ebell Theater, Los Angeles; at San Diego, La Jolla, Long Beach and San Francisco. Mrs. Vallely conducts a book review the third Saturday of each month at Bullock's Book Shop, Hill Street Building, Los Angeles.

THE CLARE TREE MAJOR CHILDREN'S THEATER of New York presents the last play of the series, "Aladdin and His Wonderful Lamp," Monday February 5, at 4 p. m., Shakespeare Clubhouse, Pasadena. Mrs. Louis B. Triplett sponsors the performances.

SERIES of lectures at the home of Catherine Morgan, Carmel, are offered by Dr. H. Poppelbaum, February 3-4-5. He is a well-known biologist and research scientist.

INSTITUTE OF FAMILY RELATIONS, under the direction of Dr. Paul Popenoe, holds the 10th anniversary celebration, February 3 in the law building of the University of Southern California. There will be an all-day conference on "Modern Marriage and the Modern Family," and couples who have passed their 50th wedding anniversary will be honor guests at the sessions. The main offices are at 607 South Hill Street, Los Angeles.

JUNIOR CHAMBER OF COMMERCE, Pasadena, holds the annual gathering of past presidents and directors, February 9, meeting at the Athletic Club for lunch and at the Huntington Hotel for dinner. All Junior Chambers of Southern California are asked to participate in a meeting at Big Rock Airport in the Mojave Desert, February 25.

SANTA BARBARA YACHT CLUB, John C. Grim, commodore has accepted the design for the new clubhouse to be built at the breakwater and made by Kem Weber. Following the approval of the board the building will be erected under the direction of a committee consisting of Kem Weber, chairman; Winsor Soule, Don MacRostie and Cecil L. Dunn.

HOLLYWOOD MARIONETTE THEATER, designed and operated by Joseph Finley and Gordon Graves, presents "Puppets on Parade" in a colorful program at 2:30 and 8:15 p. m., Sunday, February 11, at the Community Playhouse, Pasadena, under the Ware-Hazelton management.

MILLS COLLEGE announces its 15th residential summer session for men and women, offering both graduate and undergraduate credit, June 11-August 3.

PACIFIC GEOGRAPHIC SOCIETY, Globe Trotter Section, sponsors illustrated lectures at the Civic Auditorium, Pasadena, during the winter season. The current speaker is Theo Bernard, February 26, and the subject is "Tibet."

ALHECAMA is the new art center and theater established by Mrs. Max Schott at the old School of the Arts, on Santa Barbara Street, Santa Barbara. The buildings include the remodeled theater for the use of the Pueblo Players, directed by Douglas Harmer, and where foreign films are frequently shown; two cottages for the art classes of Dudley Carpenter and Ann Louise Snyder, and with an additional wing which may eventually be devoted to crafts.

SOUTHWEST MUSEUM, Highland Park, Los Angeles, is to have a new wing, made possible by a grant from Col. John Hudson Poole, prominent Pasadenan. The new wing will house and display a splendid collection of American Indian baskets, made by Caroline Boeing Poole. Gordon B. Kaufman is the architect.



Orrefars crystal is drawing new attention to an ancient fact — that glass is a versatile medium of expression. Orrefars is said to surpass ather glass, in this respect, because its formula contains 50 per cent lead — mare than is generally used. This lead supplies the brilliance and clarity which make possible a variety af deflectians and reflectians of light. This "fire" is usually faund anly an prism cuttings, but in Orrefars crystal sharp angles are rarely seen. The most admired pieces are thick and heavy, suggesting mass and curves. A vase will appear glabular, and the thickness will taper from a massive battom to the delicate thinness af aptical glass at the tap. The change is performed sa gradually as to appear almost mysterians.

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— Irene Doze Downing.

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EVENTS, Music, Lectures and the Theater at San Diego:

February 5, St. Olaf Choir, Savoy Theater, San Diego.

February 6, "Aladdin and His Lamp," New York Children's Theater production, Globe Theater, Balboa Park, San Diego.

February 6-7, Ballet Russe, Savoy Theater, San Diego.

February 10, Lecture by Lorita Baker Vallely, Casa de Manana, La Jolla.

February 12, Lecture by Lorita Baker Vallely, Hotel del Coronado, Coronado.

February 13, Los Angeles Philharmonic Orchestra, Savoy Theater, San Diego.

February 16-17, Junior League Follies, Savoy Theater, San Diego.

February 19, Concert by Robert Virovai, violinist, Savoy Theater, San Diego.

February 22, Concert by Marian Anderson, Russ Auditorium, San Diego.

February 26-27, Ruth Draper, monodramatist, Savoy Theater, San Diego.

THE ADVENT of the wild flower season is always awaited with interest, since it varies with each year, the rain, sun and wind governing the display. Some of the flowers are making their appearance early in February, especially the California poppies, and fields may be seen south of Santa Barbara, and many in the Ojai Valley. By March it is likely that Santa Maria will again be good vantage ground and parties will collect at Santa Maria Inn to discuss the fields and decide which to visit first.

WESTMINSTER CHOIR of Princeton, N. J., is heard at the High School Auditorium, Santa Barbara, February 8.

MUSIC BRANCH of the Community Arts Association of Santa Barbara sponsors the recital of Marian Anderson, contralto, at the Fox Arlington Theater, Santa Barbara, February 14.

MONTECITO COUNTRY CLUB, Montecito, presents Lolita Baker Vallely in a lecture, "World Events as Mirrored in Current Literature," February 15.

PHILHARMONIC ORCHESTRA of Los Angeles, Leopold Stokowski conducting, is heard at the Fox Arlington Theater, Santa Barbara, February 27.

MUSIC

SYMPHONY ASSOCIATION of Southern California presents the Philharmonic Orchestra in a series of six pairs of concerts at Pantages Hollywood Theater with Leopold Stokowski conducting an enlarged orchestra. Albert Coates will conduct the orchestra in March, and in the interim he will conduct four young people's concerts at the Pantages Theater, and concerts at San Diego and at Claremont. Stokowski conducted the orchestra once in the winter and twice in the Hollywood Bowl, but never for a series. He has arranged three program pairs of unusual interest, presenting the works of Bach, Beethoven, Wagner, Stravinsky, Shostakovich, Schubert and Brahms. By an arrangement with the Music Branch of the Community Arts Association of Santa Barbara, the orchestra has the use of the shell or acoustic reflector made in accordance with suggestion by Stokowski.

SAN FRANCISCO SYMPHONY ORCHESTRA, Pierre Monteux, conductor, provides a season of twelve concert pairs to April 19-20 at the Memorial Opera House. The season of symphonies consists of pairs of Friday afternoon and Saturday night (repeat) concerts. Among the pianists listed as guest soloists are Alec Templeton and Walter Geiseking. Jascha Heifetz is the only violinist announced, while the single vocalist is Jussi Bjoerling, Swedish tenor. The final concert features the Coolidge Quartet.

ART COMMISSION of San Francisco presents the usual series of Municipal Concerts with the San Francisco Symphony Orchestra, Pierre Monteux, conductor, and added attractions. The programs closing Tuesday evening, April 9. The current entertainment is offered by the Ballet Russe de Monte Carlo, February 1-2-3, at the Memorial Opera House. On Friday evening, March 1, at the Civic Auditorium, a feature of this concert season will be the American premiere of Christophe Colomb, an historical epic by Darius Milhaud, with Perry Askam, Vera Osborne, William Horn and the Municipal Chorus, Dr. Hans Leschke, conductor, and the San Francisco Symphony Orchestra, Pierre Monteux, conductor.

ADDITIONAL ENGAGEMENTS of the San Francisco Symphony Orchestra include four Young People's Concerts with Ernest Schilling conducting; one concert at Oakland, one at Stanford University, a Marin County Music Chest appearance, and the usual Symphony radio broadcast.

YOUNG PEOPLE'S CONCERTS at Los Angeles are given by the Philharmonic Orchestra and are sponsored by the Women's Committee of the orchestra. In addition to the concerts at Pantages Hollywood Theater, February 3, March 2 and 16, others will be heard at Polytechnic High School Auditorium, February 16, and at Roosevelt High School, March 15.

SAN CARLO OPERA COMPANY, under the management of Tom C. Girton, presents grand opera at popular prices in the War Memorial Opera House from February 19 to March 3. The tenor Onofrei, the soprano Sarova, the Japanese Butterfly Koike, the conductor Peroni, the experienced chorus, and the effective ballet have all made friends in California and will receive a welcome. The operas and dates are: February 19, Aida; February 20, Butterfly; February 21, Traviata; February 22, Hansel and Gretel and Ballet, Matinee; February 22 (evening), Carmen; February 23, Rigoletto; February 24 (matinee), Faust (evening), Il Trovatore; February 25 (matinee), Butterfly (evening), La Boheme; February 26, Carmen; February 27, Lucia; February 28, Cavalleria and Pagliacci; February 29, Faust; March 1, Butterfly; March 2 (matinee), Martha, and Ballet (evening), Aida; March 3 (matinee), Rigoletto, (evening) Il Trovatore.

CARMEL MUSIC SOCIETY, in the thirteenth annual winter artist series, presents Robert Virovai, violinist, Saturday, February 24, at Carmel.

CLAREMONT COLLEGES ARTIST COURSE, at Bridges Auditorium, Claremont, offers the Westminster Chorus, February 9. This chorus, under the direction of John Finley Williamson, of the Westminster Choir College at Princeton, N. J., is composed of forty men and women who sing from memory and as an a capella choir is a leading music organization.

THE BEHYMER COURSE at the Philharmonic Auditorium, Los Angeles, presents music of the highest order, vocal and instrumental. The programs of the month include: Artur Rubinstein, pianist, February 1; Helen Jepson, soprano, February 6; Ballet Russe,, February 13; Robert Virovai, violinist, February 23; Marian Anderson, February 20; Donald Dickson and Raya Garbousova, cellist, February 27.

ELMER WILSON CONCERT SERIES at the Civic Auditorium, Pasadena, presents Robert Virovai, the young violinist, well known in music circles since his appearance with the New York Symphony Orchestra, in recital, February 20.

SYMPHONY ORCHESTRA of San Gabriel Valley, under the direction of Harold H. Scott, gives a series of concerts at the Mayflower School and Auditorium, Monrovia, with a concert scheduled for March 1.

JEFFERSON MUSIC SOCIETY of Pasadena,, now in the fourth season of free concerts, is composed of a group of musicians, playing monthly concerts during the winter season. The Jefferson ensemble gives a group concert, Saturday evening, February 17, and features as soloist Norma McKinley, a very young singer of 11 years. The concerts are given in the Thomas Jefferson School Auditorium, Pasadena.

OPERA READING CLUB of Hollywood supplies selections from the "Shrine of Buddha" as the February program, under direction of Leon Rains, with Florence Joy Rains as accompanist.

MORNING MUSICALES at Casita del Arroyo, Pasadena, given by the Penstemur Trio, are concluded February 6. The trio's personnel includes Lilian Steuber, pianist; Alexander Murray, violinist, and Michel Penha, cellist.

CHAFFEY ALLIED ARTS SERIES is offered in the new Chaffey Auditorium, Ontario, and includes "What a Life," February 1. The San Carlo Opera Company concludes the series March 5 with Puccini's "Madam Butterfly."

COLEMAN CHAMBER CONCERTS are given on Sunday evenings at the Community Playhouse, Pasadena, generally one each month. Raya Garbousova, great woman cellist, is heard in the fourth concert of the season, while the Barrere Little Symphony, Georges Barrere, flutist, and 13 artist players, gives the concluding concert in April. Lillian Steuber will be heard as assisting pianist with the Barrere Symphony.

MUSIC FESTIVAL ASSOCIATION of Pasadena announces the selection of Superior Judge Frank C. Collier as general chairman of the fifth annual Music Festival Week, May 29 to 26.

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CLEVELAND ART IN SAN FRANCISCO

BY JEAN SCOTT FRICKELTON

Once more art lovers of this region are offered a notable treat by the California Palace of the Legion of Honor, where the Traveling Exhibition of Paintings by Cleveland Artists will apen on Thursday, February 1, ta continue throughout the month. Seventy-eight pictures will be presented, in a practically even division between oils and watercolors. Fifty-five contemparary artists, living in Cleveland, are included in this show, most of them with one painting, a number with two in their favarite medium, while several are represented in both ail and watercolor.

For twenty-one years the Cleveland Museum of Art has held the Annual Exhibition of the Work of Cleveland Artists and Craftsmen, an event that draws a greater attendance to its galleries than any other activity of the Museum. The high level of artistic merit maintained is indicated by the fact that visitors to the Cleveland Show are liberal in their purchasing. This has no daubt contributed to the steadily growing number of artists who caoperate in making the undertaking a success. So outstanding did this annual exhibit became in a few years that requests for apportunities to view these warks in ather cities were received by the Cleveland Museum fram all parts af the cauntry, resulting in the forming of two traveling shaws each year. This is the twelfth for the watercalar section, the eleventh far the ails.

In deciding the contents of these traveling exhibitions, great care is taken to select fram the Museum Shaw in Cleveland works that wi!t be a cross section truly typical, in every way, af the yearly effarts of the artists in that city. The caliber of the paintings to be shown here in the Palace af the Legion af Hanor during February are af a high character, emphasizing the leadership of American artists in the art world of today. Each af the paintings, in ails and watercolar, is priced far sale, and it is anticipated that the public's appreciation of the exhibitian will be manifested by the placing of orders far later delivery.

The widespread interest in present-day art is attested by the presence in the art exhibitian af bath the San Francisco and New Yark fairs of large and lively sections af contemparary arts and crafts which were exceedingly well patronized and elicited general expressions af appreciatian. The American public is canscious af its cultural traditions and the welfare af art in its midst, an interest fully justified by the excellence and scope af the Cleveland exhibit shawn in San Francisco's Legion of Honor Palace during February.

TOWN TALK

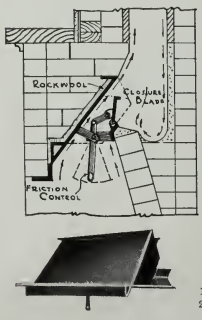
BY RALPH E. HALL

Palm Springs . . . flowers blooming when they have no right to bloom . . . mountains the color of melted peacocks . . . sunsets like spun rubies . . . air that is so clear we felt we could pick a basketful of stars any time we wished . . . at first we found it hard to sleep for we were so accustomed to naise that we missed it, but only at first, for it doesn't take long to absorb the desert.

. . . the Palm Springs Tennis Club offers excellent tennis under the expert guidance of Betty Nuthall, the Pro . . . badmintan . . . a trout stream well stocked with good-sized trout which you may catch (if you can) and have cooked then and there for your breakfast or dinner.

If you want ta relax, go out on the desert . . . away out . . . and indulge in a sun bath with most of yourself exposed . . . swim in the El Mirador pool . . . go shopping in the numerous smart shops which line Palm Canyon Drive . . . most of the world-famous firms have branch shops there and the merchandise offered is unusual and distinctive . . . or just s-l-e-e-p

. . . Palm Springs is no place to go if you're on a diet . . . we have eaten at the Doll House before but each time it seems to improve, if such a thing is possible . . . don't let the name scare you, for the food is not the typical "tea-roam" food . . . we had their famous farmhause supper starting with tomato bisque with thick cream floating on top . . . Jones Dairy Farm sausage . . . two eggs right off the nest . . . such patatoes as you've never eaten . . . toasted ralls and a peculiar sort af a cinnamon bun with hot frosting . . . delicious coffee . . . and to top it all off . . . little thin pancakes with genuine maple syrup . . . all of this attractively served on colorful pottery to the tune of three men and guitars . . . others seen enjoying the food in this most charming of all restaurants . . . Louis Bromfield, the author . . . Errol Flynn, Lili Damita, Bob Hope, and Claire Windsar . . . af the cinema.



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OF MUSIC

BY DON CHURCH

Laurels for program selection go to the San Francisco Wood Wind Quintet this month for its excellent grouping of novel and "reputable" works, ranging from a "Quintet for Woodwinds" by Elinor Remick Warren (a California composer) to the concise and colorful Mozart "Quintet in E Flat Major," Koechel 452. This group has shown constant development in ensemble over the last few years and they are particularly to be complimented on their fine oboe and flute.

Peculiar to San Francisco, too, was the Hanya Holm concert. The wide range of technique and flexible concept of choreography which Miss Holm's work has were delightfully apparent. We felt that "Tragic Exodus" was a sincere and moving dance. Opinion is much divided concerning the "Opening Dance." We prefer the earlier "Salutation" for its brevity, clarity, and simple strength. "Metropolitan Daily" is an amusing hodge-podge. Hanya Holm was in fine form, and we enjoyed the whole affair.

Of course, the most spectacular dance events of the season will be the series by the Ballet Russe de Monte Carlo. Their northern appearances will bridge January and February, so we will concern ourselves with them in the next issue.

Belatedly we would like to draw attention to the exciting and reverberant concert given by Lester Horton and his well-equipped dance group in Los Angeles in December. Horton's "Conquest" is a serious and rewarding work which well repays thought. Honors must go to Bela Lewitzky (swell artist), Elenor Brooks, Brahm Van Den Berg, and Lester Horton himself for their polished and sensitive performances. "Something to Please Everybody" was just that, and much of it pleased.

One more important Western dance event, and we drop the train of thought. This one is yet to come, actually February 15 in San Francisco. Ray Green, who has studied in Paris on a Ladd Fellowship and is fast becoming one of America's best composers, has written an original score for two pianos and chorus for May O'Donnell's first solo dance program, "So Proudly We Hail." May O'Donnell, who has a fine foundation of experience on European stages and as assistant to Martha Graham, will undoubtedly give the followers of Modern Dance a great deal to note and remember.

California, which artistically means San Francisco and Los Angeles, has had many famous names on its concert platforms during January. We are unable, because of space, to chronicle them all.

Rachmaninoff played magnificently in his concerts here. We found the "Concerto No. 2" disjointed, but, in the composer's hands, a tuneful work. On the same program was "El Salon Mexico," by Aaron Copeland. We are amazed that a man of the caliber and dignity of this artist should compose such a trivial and ineffectual orchestral piece. Had it the brilliance and integrity of Rimsky-Korsakoff's "Capriccio Espagnol" or the flavor and swing of Tschaikowsky's "Italian Caprice," it would be a welcome addition to the repertory of orchestral exhibition pieces. We have little excitement for composers of wrong-note music when there are so many beautiful and integrated sounds as yet unexplored. We feel that this lapse might have come about for Copeland through the tragic neglect of his two symphonies and the robust "Piano Concerto," and we only hope that this artist, who is capable of fine things, is not permanently discouraged through lack of performance.

We failed to hear the Tibbett concert through choice . . . not knowing we would have this little business to perform. So let's play no more favorites and simply record concerts by Lawrence Tibbett, Bartlett and Robertson, Artur Rubinstein, and Jascha Heifetz.

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VITRUVIUS JR.

Sitting before the dancing flames in the stone fireplace af a mauntain shack, listening for the occasional hoot af a distant owl or the yapping af a lone coyate and mare or less last in aur own thaughts, each of us strangely drifted ta the same questian. We had been roaming in wild country all day. There had been little apportunity for canversation and, besides, the rough beauty af giant trees and giant boulders made talking as unnecessary as it would have been disturbing. But after sundown and before the pleasant fire the day's accumulated impressions gradually found expression. We faund that both af us were sure we had felt, as nearly as a tenderfaat cauld feel it, the same thrill which must have urged the pioneer af almost a hundred years aga to pause here and build his cabin. Gad's country if ever there was one, a cauntry sa vast, sa unused and so grandly beautiful. Here the petty thoughts af daily life get na chance for mischief; here anly the big things of life seem to count. For the settler it was a questian af empire building; far us the sociolagical and political problems of the millions af people living shoulder ta shoulder not so many miles away. We dwelt on the danger that, as these newer problems graw more and more absorbing, the picturesque past will be more and more submerged and all but be fargatten. Histarical societies will keep recards and quaint staries af early California life which will survive but that which cannot be captured by wards alone will be gane — unless it be preserved in other form. Fartunately it is preserved in other form by such men as Frederic Remingtan, Richard Lorenz, Frank Tenny Johnson, Carl Rungius, Walter Ufer, and ather artists af their kind.

The question which we simultaneously arrived at in the semi-dark was haw cauld the best paintings of these artists be gathered and kept in perpetuity far the caming generatians. We wandered whether the State Histarical Saciety was in pasitian ta acquire an autstanding collection af their work; whether there were still a sufficient number of their canvases abtainable. Certainly, as the years pass an, their acquisition will became more and mare difficult. One of us recalled a memorial exhibitian of same thirty of Frank Tenny Jahnson's paintings in the Biltmore galleries last fall which should all belong ta the State af Califarnia, not only because of their splendid craftsmanship and sheer beauty of calar but also because af their sympathetic partrayal of a past "wild and waally West."

Of Remingtan's there may be a number obtainable from private collections, and af Lorenz's, Rungius' and Ufer's perhaps a few. There are athers wha have recorded that same past splendidly but their wark is scattered and perhaps taa difficult to bring together. Nevertheless, a start should be made and as a nucleus far a larger callectian the Jahnson graup would serve admirably for nane did the job mare conscientiausly nor with greater skill than he. His soft, beautifully drawn nacturnes still linger in aur minds as da his spirited harses and his raugh cawboys and Indians. He had a keen eye far the beauty af mountain and sky, of trees and naked earth and streams, and he knew haw ta partray them in perfect harmany with his living subjects. He was a true artist and he rendered a greater service ta his adapted state than he perhaps realized. May the value af that service be well recagnized befare his canvases are scattered far and wide and are na langer obtainable.

With that wish we refilled aur pipes, threw an another log and returned to aur individual musings, interrupted only naw and then by a far-aff haat and by a yapping fram across the gulch.

Henry Ward Beecher said one time in a sermon, "Talk af the sin of Pride — we haven't half enough of it." That

remork come to mind at o recent private showing of most exquisite croyon ond chorcool drowings executed by thot modest young Los Angeles orchitect, Molcolm Comeron. In this instonce the pride, of which there is not half enough, is thot of his fellow orchitects in the exceptional skill of one of their confreres.

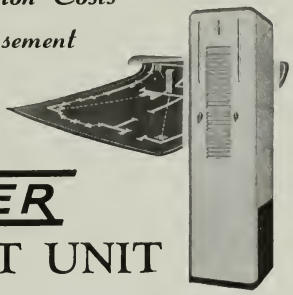
Possession of more than one tolent is not by ony meons o rority, os those whose ocquointonce includes some of our mony gifted Hollywood stors ore aware of; severol of them ore exceedingly proficient in three orts ond some seem oble in every direction. Bosicolly, of course, it is o delicote feeling for rhythm, o more thon common perception of volues, if you will, coupled to the gift of orticulotion ond the avenue through which the combined sensibilities are monifested, moy be of o single lone or of o group of them. Among orchitects such diversity of tolent in one person is not unheord of but it is not common lorgely because the muse of Architecture is most exocting ond time-consuming to o degree. To follow her dictotes in the esthetic os well os in the procticol fields of her domoins ond, concurrently, to pursue o sister muse to the extent of olso ochieving o high stondord of occomplishment in thot odditional domain indicotes not only exceptionol tolents but olso exceptionol enthusiosm ond perseveronce.

In the drowings of Comeron's there is expressed most delicotely ond yet positively o greot love of noture ond o keen observotion of her holf-secrets through which he finds just whot mokes his subjects beoutiful. And hoving found the equotion, os it were, he uses the skill, which he hos schooled himself into, to stote it fronkly, ond with greot chorm. Several of the croyons call to mind Sir Seymour Hoden's etchings in their depth of shodows, their fine bolonce of black ond white ond in their coreful yet free droftsmonship. Comeron is porticulorly hoppy in his rendering of trees ond clouds. His tree trunks ore sturdy ond in chorocter ond one feels the oir moving gently through his leoves. If you would truly oppreciote the mosterly portroyol of them go outdoors, study the neorest tree ond learn how much there is to know obout them, their highlights ond shodows, before you con tell of its beouty through the point of o croyon pencil. And then hove o look at the clouds in the sky ond see how, in these drowings, their chorocter hos been most beoutifully told obout. Whether fleecy or full of impending roin, Comeron's clouds olwoys lie eosy in his sky, never solid nor out of color volue. And his distonces melt owoy toward the horizon, olways in well-executed grodotions.

There were some thirty-five drowings shown, a sufficient voriety to pleose all tostes. Vitruvius Junior hod his preferences. Others hod theirs. One thing oll visitors could ogree on. It wos thot if this young mon continues to exhibit such degree of skill in his architecture os well os in his drowings he will soon be one of Los Angeles' prominent ossets.

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NOTES IN PASSING

J. E.

The sad state af the theater in Califarnia is cansiderably brightened by the presence af a neat little bit called "Meet The Peaple." It comes under the heading of a surprise hit and is evidently amazing the smart bays na end. The only real surprise is that there is nat mare af the same. The old saw that there is something slightly deadening and soporific in the emational and mental climate of the Caast is old hat and a "blue-eyed bore." With every taal and device of the entertainment world with which ta work and an enarmous, potential audience from which to draw, one can only conclude that the "best minds" are either stupidly lazy ar suffering a bad epidemic of plush paisaning, brought on no daubt by the ease with which they can acquire twenty roams with a view of Catalina with ill-gatten mavie gains.

The "Male Animal" was a nice little play that shaak out its pin feathers in Los Angeles a few months ago and is naw a smash hit in New Yark. The point is that it had its beginnings in the minds af theater-wise peaple who had more to do between checks than whine about the particular kind of soul-smashing that was going an at their particular studios. Na daubt there are many tragic examples af fine talent gaing to pot under the glaring kliegs, but there are certainly as many mare quite capable of pulling themselves together and daing a gaod job in the local field while serving out their "time" at one thousand a week.

It seems to us that the stature of Miss Fedara Baop and the rest of the starvlings wauld be much impraved by a generaus cantribution toward the founding af a gaad experimental theater spansared nat by press agents, but by, say, ane af the local universities. We have heard af a little man in charge af the drama department af one of the Junior Calleges who is breaking his heart in a private war against manumental indifference.

Once upon a time the actars and actresses and the successful playwrights, who have came to dip their snouts in the stream of milk and honey flowing fram the founts of the Cinema, talked and fought in cald little rooms, worked with spirit and fire an bare little stages. They will tell you now that those were the great days that will never came again. But they could come again if a few of the peaple who really know what it's all about would give up their elegant moaning and go to work.

Let them talk to the little man of the juniar college theater. Let them sit in an "Meet The Peaple" and be ashamed. In its particular field we have heard nothing recently that can tap Virginia O'Brien doing a restrained swing reprise of "The Stars Remain" or Bernice Parks in "Chi Chi Costanango." "The Same Old Sauth" is too good to be true and whoever doesn't think "Let's Steal a Tune From Offenbach" is amusing can be put dawn as a senile dolt.

The material is here — and there are peaple who are aching to work with it. Arthur Beckhard, the producer, has some bright ideas on the subject, and there are others who are just waiting the chance to get their hand in. With an almost embarrassing abundance af talent and an amazingly rich field of material from which to draw, there is very little excuse for the thin gruel that is the theater in California. The eager anticipation with which we wait upon the tired troupes that drag their weary way across the continent is pitiful. We have better makings in aur awn back yard.

• It can do no harm to mention again, again, and again the Impressionist Show now at the Los Angeles Museum. Eighty-five of the best things af the period have been gathered together by Roland McKinney ta make up one of the most impartant and exciting exhibitions being shown anywhere in America. It closes shortly, sa if you have missed it thus far, whip up the dag teams and get going. It's best to go alone, but if you must take Aunt Effie, see that she keeps her mouth closed and leaves you in peace. Yau can probably lose her between the collections af dalls' clothes and an exhibit of Early American watch fabs. The Manets, the Degas, and particularly the Renoirs will leave yau lifted and glowing. The whole collection is beautifully arranged and makes great, good sense. Mr. McKinney knows what he is doing, and he daes it with such flare and sound judgment that one finds aneself getting pretty excited with what he has in mind for the future. The Museum has taken on a decided air of being very much alive. Once upon a time wild horses could not have dragged any persan af sense ta an afternoan wandering thraugh a few doleful exhibits of Eighteenth Century ear muffs and dainty remnants af aur hairy cave-dwelling ancestors. But now all that is over and away. And if by fartunate chance Roland McKinney were to bring an the great Picassa show, the parade of the grateful wauld equal anything that has been seen on Santa Claus Lane or the sedate and shaded avenues of Pasadena.

• Samewhere on this page will be seen a deft little caricature of a gentleman holding his nose. He did it to the amazement, the amusement, and the fury af some of our really nice peaple on a public accasion some weeks ago. His address, given on the invitation af same af aur salid citizens, resulted in a few well aimed truisms that might have been accepted with more grace and good humor than they were. There is no need to thraw up the barricades or run into corners in a blue funk. The fact is that fram where he is sitting the whole scene is probably pretty sad. But the paint is that we are nat irrevocably last, and I have a feeling that he would be the first to say sa. That we are "commonplace" and that the City of the Angels is "a promise that didn't have any attentian paid to it" just might have a smitch of truth in it. At all events a man who has fought so long and sa hard — a man who has done so much, is entitled ta say what he has ta say wherever and whenever he feels it has to be said. It seems rather foolish ta nurse our tender buttans so gingerly. It is possible that we would feel better if we cut a few of them off.

As soon as we can get free tickets, we intend seeing and

(Continued on Page 35)

WISCONSIN VALENTINE



DESERT GARDEN

By CHARLES ADAMS

How richly fertile prove the unpromising sands of the desert when water is called to work magic with its chemical treasures! Then desert gardens spring into beauty almost overnight.

Now that California's and Arizona's wastelands have been "discovered" by those who prize beauty of scenery and comfort of climate and the freedom of vast spaces; now that Americans by the thousands are turning desertward for winter homes or playgrounds or rest havens, it is time to give thought and study to the growing things that will prosper there and gladden human life. A little of such consideration could have prevented countless disappointments in desert gardens of the last few years. I write from wide experience in desert plantings.

When there are so many plant beauties willing to thrive on those broad stretches, it is futile to waste work and hopes on plants whose very structure requires dampness of air, or on those that are impatient of the heat that drives most men out in summer, or on those that are intolerant of sudden changes of temperature. For the crystal winter days are warmer and drier, and nights are colder on the desert than toward the coast. Sunrise and sunset bring sudden changes which are resented by plants like the fuchsias and begonias, delphiniums and heathers that many unthinking people have tried to grow there.

And it is a blessing that that is so; for those delicate beauties would be out of tune with silvery sands, gray-leaved desert trees and sunburnt mountain rocks.

Trees, of course, are the prime requisite of desert gardens; and we are fortunate in a wide choice of them for the Mojave and the Colorado.

The Cottonwood, for instance, the quickest growing of cool shade trees and easily grown from large cuttings in late winter, is a native there, and prospers well, of course. The green-trunked Palo Verde is another, with its clouds of gay little orchid-shaped flowers of golden yellow in the Spring. Let us plant not only our native one, but also its still handsomer brother from southern Texas and northern Mexico, Parkinsonia Aculeata. (It is so accommodating that it thrives in gardens beside the sea as well as in the heart of the desert; and now any live nurseryman of southern California or Arizona can furnish it.) Another native beauty is the Smoke Tree; but one must have the patience to grow it from seed; it is seldom moved successfully.

The silvered Arizona cypress and the dark stately Italian one are quite at home there. So are the rose-berried Pepper Tree, the Carob or St. John's Bread, and the deciduous Arizona Ash. The Athel, so valuable to desert ranchers for windbreaks, is less desirable as a garden tree.

Most precious of all, to my way of thinking, are those friendly trees that do double duty there, as not only true beauties but also purveyors of refreshment to man. The very first flowering tree to show its beauty of fragrant pink blossoms, often as early as January, is the Almond of commerce; it loves the desert, and produces fair crops of nuts there. The stately Pecan is happy and fruitful there, too; but the gardener must allow it twice the space of ordinary trees.

Figs, especially the wide-spreading Black Missions; grapefruits, especially the Marsh Seedless; pomegranates, preferably the variety Wonderful; and Bartlett Pears, all truly thrive on the desert.

Palms, while they are not trees but members of the Lily family with a suppressed desire to become trees, often do the job of such. The romantic Date Palm, especially the Deglet Noor for amateurs, is very much at home. So, too, is California's Washingtonia fan palm, native nowhere in the world except in a thirty-mile area of the Colorado Desert. It looks as right in the gardens of the desert as it looks silly when, as so often, it is planted around the New England colonial dwellings or English manor houses of southern California.

Shrubs claim second place in the desert garden. Of these the most uniformly satisfactory are the floriferous Oleanders, particularly the cool whites, pale yellows and the apricot-colored Mrs. Roeding. Crepe Myrtles are happy, too; preferably the lavenders and white; for some of the pinks seem too "hot" for comfort there. Cardinal-berried Nandinas, Greek Myrtles, Rosemarys and Lemon Verbenas flourish, particularly in half shade. One of the most desirable desert shrubs, far less known than it should be, is the Vitex, which bears spikes of flowers of just the cool fresh blue one needs on the gray desert.

The Cacti, and others of their social position, like the Desert Candle or Ocotillo, several Yuccas, Dasylirions and Century Plants, are a story in themselves, too long to add here. Suffice it to warn the desert gardener that they seldom look happy with the usual garden shrubs; so he should make his choice of one or the other and stick to it. When the writer was national president of the Cactus Society of America, he visited most of the leading cactus gardens of the country, and found this an almost invariable truth.

The desert gardener need not want for cooling vines. Grapes there come to fine perfection in beauty and productivity, particularly the Mediterranean varieties; Wistarias grow to prodigious size; the Canary trumpet vine, Bignonia Tweediana, is a thing of joy in the late winter; Bougainvillea Crimson Lake is almost always in lavish bloom. For a quick screen on trellis and porch, the colorful Momordicas or Balsam Apple and Balsam Pear, treated as annuals, are most satisfying.

These are not all of the possible trees, shrubs and vines; but the very best of them; and more advice might be confusing. Small flowers you can play with at your own risk, and have a lot of fun.

TAOS MOUNTAINS





"THE CUP OF COFFEE" BY PISSARRO

ART IS LONG

By ROLAND McKINNEY

The verbal bombardment that has descended upon the nation recently in the defense or criticism of art ought to send us, under ordinary circumstances, scurrying to well-fortified and, I hope, artistic shelters, there to contemplate our Bouguereaus and Picassos in comparative safety.

So violent have become the arguments, and so thick the smoke of battle, that one begins to suspect that art, unlike spinach, has a sturdy appeal after all.

It is a healthy sign when man speaks vehemently of his likes and dislikes. God save the day when such privilege is denied him! But it is just as unhealthy for anyone to arbitrarily say, "This is what you are going to like — so like it!" Too much of such dictum has been filling the air of late, causing one to question whether art is something to enjoy, or an insufferable headache to plague the life of man.

Some among us, I fear, have been responsible for such existing feeling; due, I suspect, to certain snobbish attitudes concerning the presentation of art productions.

An art connoisseur, as I see it, whether he serves in the role of critic or museum director, should be sufficiently schooled in the elements of good taste to be able to distinguish the "wheat from the chaff" in the selection of material for exhibition, and address his audience accordingly.

Simply because a painter wishes to express himself conservatively is no reason why his work should be relegated to the ash can, if he has told his story intelligently. By the same token, I see no reason why modern productions, conceived with intelligence, should not be given a careful hearing.

It is the run-of-the-mill production in art that I object having foisted upon an unsuspecting public; art in which the elements of bad taste are all too clearly visible. Such productions are, in my opinion, unintelligible as aesthetic practice goes, and have only confused a public desirous of learning to discriminate between good art and bad.

The inventors of these horrors are misguided fuddy-duddies who should be engaged in other practices than that of creating what they allude to as works of art. This goes for certain of the conservatives, whose efforts are nil; and those pinkish little ogres, also, who are out to save the world from all but their art.

"Art is long and time is fleeting" is a quaint phrase, but art is not so long and time is not so fleeting that we cannot pause long enough to comprehend the brilliant statements that men of genius have presented to us.

A serious study of art can be great fun provided we are willing to open our eyes to all that goes on. We should not be content with the knowledge of one expressive gesture in painting, but rather broaden our vision to acquire as complete an understanding as possible of all the significant art movements, past and present.

Simply because we adore Rembrandt is no reason why we should not enjoy Degas or Rouault or Braque. The moods of the painters may be different, but the underlying aesthetic structure is the same. Artists have always sought inspiration in each other's inventions, using such inspirational motifs as a point of departure upon which to base their own experiments. It is only when an artist begins to copy outright another's approach that art becomes ordinately dull and it is time to return to trumping one's partner's aces.

In reviewing the pageant of art one is struck by the variety of expressive movements developed by artists through the ages. This could only have been accomplished by the experimental ventures of men who were not to be submerged by the dictatorial influences of certain cliques.

I suspect there was just as much brow-beating and rabble rousing carried on in the old days, when innovators began sticking their chins out, as exists today when some brave soul tries to advance his artistic experiments. It takes little imagination to comprehend how monotonous the scope of art would be if all of its forms were exactly alike.

I can think of nothing more devastating than being forced to look upon acres of paintings in the Renaissance mood or scores of Matisses or Picasso-like opus. You may be sure that one would be reaching for the smelling salts in jig time.

The younger artists of nineteenth century France must have felt much the same way after a steady diet of David's classical theories. It was this master's purpose to impose upon the artists of his time his formula of artistic expression. That a rebellion occurred because of such dominating influences was to be expected. The younger painters, flouting ensconced authority represented by David and his adherents, bravely began new methods of expression.

Their experiments found few adherents at first, but gradually the public discovered that here was a new order of things in art that had to be respected.

One can be thankful to David for causing a rebellion among the nineteenth century French painters making possible the ascendancy of such brilliant figures, to mention but a few, as Delacroix, Daumier, Corot, Manet, Van Gogh, Degas, Cezanne and Renoir. We can be grateful also to these men for pointing the way to future experimentation, an incentive which fortunately still exists among our livelier painters.

The contemporary painting scene is, in my opinion, as stimulating in its scope as all that has gone before. It may be that we are too close to painting today to realize this, but if we are to be intelligent in our study of art, then we must acknowledge the fact that art is progressing today just as surely as it has progressed in past centuries.

I am reminded, also, of the fact that art is a reflection of the age in which we live, a factor which we sometimes lose sight of. If we dislike the work of our contemporary men, it is because we are not aware that they are reflecting in their productions the very background of life that we have established for them. Our contemporary artists could no more conceive in spirit and form the Renaissance approach to painting than the Italian masters of that great period could absorb the aesthetic approach of the Egyptians.

It is fortunate that freshness and vision have been constantly projected into the scope of art, and that artists have been courageous enough to search for new manners of expression. So long as such spirit exists, the realm of art will be one to explore with eagerness.

There will continue to be sharp-shooters in evidence whenever any new idea in art pokes its head above the horizon. It has been that way through the ages. Those of us who take our art neat, however, will not be stampeded by such assaults — we shall be tolerant of this thing called ART.



ABOVE—"Altar Cloth," by Hugh Breckenridge, from the William Preston Harrison collection.

BELOW (left)—"The Picture Dealer," by J. Forain, from the William Preston Harrison collection of modern French art.

BELOW (right)—"Pedro," by George Luks.







FRANK LLOYD WRIGHT

PROPHET NOT WITHOUT HONOR

Frank Lloyd Wright, in his talk during the dedication of the May Omerod Harris Hall of Architecture and Fine Arts at the University of Southern California, defined Architecture as the sense and practice of structure — "sense" and "practice" being emphasized as idea and its demonstration.

Though Mr. Wright had no prepared speech ("preparing a speech is such a bore"), his devotion to his subject unfolded a plainly logical discourse on his ideas of architectural structure in political, social, and economic life.

To an audience far from being composed of starry-eyed youths, Mr. Wright spoke pointedly of education freed from the formality of classrooms and pursued in workshop manner, thereby fulfilling a primal need for freedom of thought and expression. The speaker's objection to orthodox teaching is the tedious lingering over theories, background, and precedents rather than practical application of ideas. He recommends, as a foundation for education, a study of nature as structural origin, freeing the student from the dulling satisfaction of kidnapping someone's else brain-child. This study of nature reveals widening concepts of individuality. In his plea for open-mindedness, the architect stressed child-likeness, manifested as receptivity and humility, in turn maintaining the open field of the amateur as contrasted with the saturated and self-satisfied expert. To impress his statement, Mr. Wright pointed out that child-likeness has no kinship with childishness, which is primarily lack of self-knowledge, fear of progress, reluctance to accept new ideas, and discomfort over changes interrupting routine.

A strong exponent of freedom, Mr. Wright warned against the stupefying effect upon active thinking of too much external entertainment provided by modern science and invention. Passive acceptance of substitutes for original thought tends to rob the student of the desire to think and act independently.

In the same vein, the speaker referred to the common human trait of seeking a formula. This tendency, obviating originality, too often throws the individual back upon precedent which may or may not fill the present need or condition.

Turning his discourse from the requirements for the character and ability of the architect, Frank Lloyd Wright gave a broad meaning to the term "structure." Referring to the original basis of idea and its objectification, he declared the purpose of architecture to be "a larger and more expressive life for the individual." In order to fulfill the purpose, observation and study of the position and characteristics of the individual or family unit should be the basic step. Then after the impressions have been assembled into a unified mental concept of structure, they can be objectified in expressive materials and forms.

Broadening the basis of architecture, the sense and practice of structure should be carried into the economic, social, and political fields, through elevating human reasoning from personal and sectional partiality into democratic unity. As part of the child-likeness mentioned before, this wider sense requires exploring nature as cause, breaking academic limitations, and the fearless pursuit of ideas unfolding in an enlarging mental vision. Modern architecture as seen in European countries made a deep impression upon Mr. Wright, who observed the effort toward styling as a reflection of the national characteristics rather than an attempt to evolve a so-called modern style ignoring the sensibilities of the individual nations. The successful styling of architecture in one country is an achievement reaching only to the borders. Obviously enough, no one form of design can be called "modern," for it would break down internationally by disregarding the individual and national needs, and by limiting the usage, adaptability, and freedom necessary in the structure.

Mr. Wright believes that cities are dying because of the growing desire to reach out into a less complicated existence free from the blatant obtrusions and pressures of confined living. Modern invention relieves the necessity for proximity to commercial and industrial centers. The jangling rush of concentrated activity encroaches upon the individual, trying to press him into the mold of urbanity. The wearisomeness of city life has caused the strong movement into the more open country. The joy to see the ground break above sprouts whose seeds he has sown, the pleasure of seeing shrubs evidence new strength after pruning, the smell of fresh earth, the closeness to nature, will give new vision, humility, and humanity to the man who spends his days as a cog in the wheels of business.

It is particularly worthy of comment that Frank Lloyd Wright stood before an audience in a packed auditorium and plead for all to seek one simple thing — unfettered and unsophisticated thinking. Not once did he indicate that he felt the structures he had designed were the examples for the architect to copy. Mr. Wright's work is the demonstration of his ideas alone. He asks the student to give up the archeological aspect of architecture and practice in terms of today.

PAUL DECKER.



CROWD WATCHING DANCE CEREMONIAL, GIANYAR, BALI.

ROBERT IMANDT, PHOTOGRAPHER

AN ISLAND DANCES

With eyes glued to the comero sight, I tried to keep the young doncer within ronge of the lens. For hours Tjomploeng hos been ploying every muscle of her body in the sweltering heot of Bolinese ofternoon.

The limited field of my smoll courtyord mokes my work eosier but imposes discouraging limitotions upon Tjomploeng's technique. A one hundred-yord temple court is reolly needed to give full scope to the long, slow glides os her glistening body swoys to the occents of the gomelon.

No longer is there o girl performing o most intricote dance on o very hot doy. In the comera I see a superimposition of unbroken lines drown in space by heod, honds, and fon! A counter-point of endless orobesques flowing with omozing coordinotion olong the strict potterns of unshokoble trodition. A terrific and breath-toking hormony lies beneoth the girl's morvelously disciplined performonce.

And so I hove it oll worked out. It seems rother pointless to pile up records of the Bolinese donce on o strip of film in order to offer nothing but vicorious enlightenment to a western audience. Hos not Tjomploeng, os well os all the musicians, expressed great curiosity obout the londs across the seo and o keen desire to see the strange wonders of o western world?

So, then, let us bring the dancer and the ten-piece gamelan orchestro bock to Americo. We con secure easy ond enthusiostic bocking from a few weolthy friends. Surely on ostute impresorio con override ony legol impediments put in our woy by the wisely protective Dutch outhorities.

The new plan is o little too exciting ond the night is thick, sticky, and pungent with trapicol exholations — nights in Bali ore the most difficult hours for sleep ond relaxation; street sounds, rushing ideas for a projected trip whine in my head. We must toke with us three little girls to donce the Legong. Tjomploeng at sixteen is much too old for thot. Ayou, Modé, and Oka — the three little princesses next door — would be lovely.

I hear a gong somewhere and a deep drumming — one, two, three — one, two, three. A bell, a dog's bark, the gong again, and the drumming goes on.

I might os well finish the night wandering through the streets ond troce down the mysterious musicians. I find two children procticing on a gomelan in the dark, high-walled enclosure by their house. The drums ond the bells still elude me. Walking on I come closer to the rhythmic beating and enter another courtyard. In front of me within the faint glow of on oil lomp three women stond pounding the rice with long looded bamboo poles. From one hond to the other the sticks are thrown upword ond come down hord-hitting the earth in perfect rhythm. It was the drumming beat that I had been seeking.

A woman sits hornessed to o loom, arching her bock to the yoke. A shuttle leaps bock and forth between the warp and the long "beoter stick" wrops the weave tight. As the beoter flies it folls on a little bomboo drum which contributes its smoll port of olto to the generol scheme of sounds. Tiny bells which jingle with every move of the weaver are ottached to the "heddle-seporator" of the loom.

Street ofter street emerges throughout the night with new groups ot work, new scoles of sound. Whot I hod thought to be o gamelon orchestro was in reality a much greoter spectocle, a vast ond far-reoching symphony. It wos the perpetuol and complex perfarmance of a whole villoge, o whole islond. A million people with their every instrument of toil ond worship unconsciously creating o stirring ond immense orchestrotion. No instrument could be singled out from the greot score without losing the complete whole of its meaning. Until down I listened — excited, omazed, ond mystified to see that everything fitted so odroitly into o hormonious pottern.

I come home much enlightened ond mentolly sobered os well. How could Tjomploeng stroll through the streets of New York barefoot ond fight through the subway? How could one wedge her oversized feet into ony kind of shoes? Whot, in the end, could the western public get out of o few bodly uprooted musicions torn from the lond ond the very life of their ort? There is no grace left in the goldfish when it is scrotched upon the laborotory table.

This struck me most forcibly as I wotched the perfarmonce in Los Angeles of Devi Djo ond her imported Orientols performing under the title of "Bali Jovo Dancers." A less specific nome would hove been more oppropriate, for I sow no troce af the Bali I knew in any part of the program. Of course, one realizes thot when the Occidentol observes things of the Orient he inevitably seeks outhenticity ond is ot o loss until he can first master the control ond restroint of these peoples. The Orientol on the other hond, ottempting to sell his wares to the warld, must often follow the dictotes of on ill-inspired impresario, forego his innate reserve, snap up his performance, and thereby destroy much of the beouty that his work might have otherwise possessed.

It must hove been a greot problem to Devi Dja. It may have been necessory to moke up the beoutifully tonned skins af the dancers that rosy pink in order to better fit the bold captian on the progrom, "Sensotional Four Stor Hit." It moy be that the young performers were forced to represent the great ond oustere temple donce of the Bolinese Legong as o most disturbing and uncoordinated disploy of gesticulotions. The flying arms of the girls kept constont ond violent competition with a meon little whirl of their center portions that carried me bock taward Tohiti ond the Mooris, but certoinly not Boli.

There was an amusing Sumotran "Plate Rhythm" danced with China plotters which were finger-tapped and juggled abaut with great spirit. The foct thot this donce had more group unity ond cohesion thon the others may indicate that Sumotra was in reolity the home ploce of the Company.

The best solo was undoubtedly that entitled "Pandji," beautifully executed by the male portner af the group, Waluyo. In this dance, and for the first time during the evening, a rich undertane of Javanese dromo become opponent with oll its pothos, sobriety of meons, and subtle suspense. Except for the last number mentioned there was reolly nothing — nothing of the drums and the bells and the soft sounds in the night, or the rhythmic beating af the women over the rice, or sounds of the loom, or the music of the people — nothing of the music made by the living in the land af Bali.



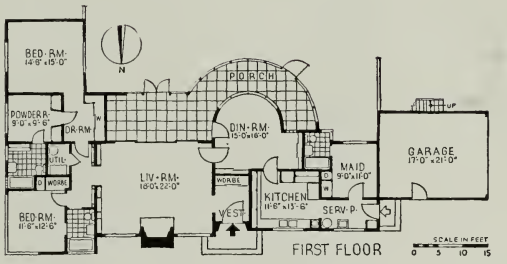




This interesting house is the result of a successful solution of a number of seemingly contradictory requirements. The owner wished to entertain extensively and to have adequate accommodation far occasional weekend guests. The house, however, was not to be too large, although a feeling of space was desirable. The obvious salution was to connect the rooms through well-planned openings and large windows to give a deep perspective. Glass sliding doors between the living room and living porch give an added effect of spaciousness. The porch itself provides an open air space which is cool and protected while shielding the main room from too much sun.

A built-in bar in the dining room is approximately five feet deep. During the day it gets the light from a glass brick wall. The master suite with separate dressing rooms looks out upon a patio and the distant mauntains. An attempt was made in this house to eliminate all closet space and substitute built-in cabinets wherever possible. A blue tile roof contrasts with the gray-white wall, a red cement terrace, and the greens of the garden. The steel windows are dark gray and all the entrance doors are of natural ash.





THE RESIDENCE OF MR. AND MRS. A. ROSENFIELD

PALM SPRINGS CALIFORNIA

DESIGNER PAUL LASZLO

The HOME of MR. and MRS. SYDNEY S. BOWMAN

MARIN COUNTY CALIFORNIA
ARCHITECT GARDNER DAILEY
DECORATOR EVERETT SEBRING, A.I.D.

These interiors ore beoutifully coordinoted with the gardens beyond the lorge windows, moking the most of the color scheme suggested by trees ond folioge. The furniture is essentiolly modern in chorocter.

Certoin liberties, however, hove been token in the use of ontique French Provinciol pieces and occessories. Definite controst wos sought in the country style of Louis XV.

Colorings throughout the house hove been borrowed from the greens ond browns of the gorden in an effort to moke the exterior ond interior melt into one. Indoor and outdoor living hos been merged ond in possing through the lorge sliding doors one is conscious of o sense of complete continuity. No impossoble boundory hos been creoted in the use of color in the decorotive scheme.

The living room woll is chompogne color. The floor is covered by scotter rugs of olive green. The droperies ore of o white textured, heovy moteriol. The furniture is o combinotion of modern designs created in Pul-doo wood and fine old provinciol pieces in wolnut ond beech. The whole effect is one of simple, stroight lines in which the old pieces ore used in the manner of fine pointings. No extroneous design is ollowed to intrude upon the excellent troditionol feeling while modern forms ore used to keep the line ond quolity of the rooms free ond open.















Photographs by Miles Berne

HOUSE IN THE SUN



ARCHITECT SUMNER SPAULDING, A.I.A.

BUILDER KERSEY KINSEY

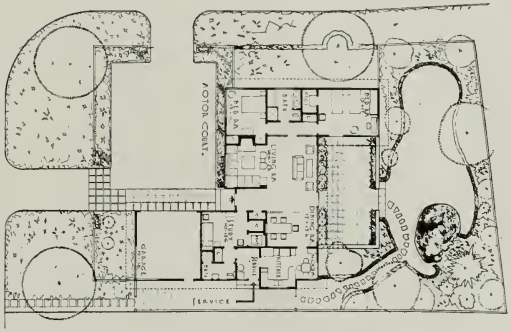
INTERIORS BULLOCK'S



If you want to enjoy Californio life to the fullest, live in a house thot is designed with a greot oppreciotion for and knowledge of Californio. Everything has been done to make this house fit into the Californio scheme of things.

The furnishings in the main rooms are in a light-lined modern that shows decided Chinese influence and is particularly effective in our sub-tropical country. The wood itself is o soft groy-beige — ond with this are used lovely shodes of green ond soft coral.

The house hos been designed with vast expanses of window opening onto the patio, bringing the outdoors into the living room ond dining alcove. The dining room is not strictly a seporote room, but is a section of the living room that can be separated from it by a curtain, special dye in soft coral. The high ceilings, the light furniture and the sense of spaciousness thot this dining room-living room arrongement give, strike just the right note of coolness and graciousness. The colors ore a relief ofter the glore of the Californio sun.



Becouse of the size of the living room, it hos been furnished in two main conversation groups — groups thot can eosily be opened up into one but that, if only a few people are present, will keep them from feeling insecure or remote. There is a group before the fireplace, onother around the big window overlooking the patio.



BOOKS IN REVIEW

MEEK HERITAGE—

Frans Eemil Sillanpää (pronounced "Sillanba") is a burly Finn of some two score years and ten. Even exploring readers had nat so much as heard his name when he was awarded the Nabel Prize for Literature in 1939. This peasant-novelist is apparently still knee-deep in the sod from which he has emerged. Meek Heritage is itself as natively rustic as a potata with mud on its jacket.

Jussi Toivala, the "hero" of the baak, is less beautiful than Millet's "The Man With the Hoe." He would have made an intalerant aristocrat of Edwin Markham. Jussi is finally referred to as "aur ald unsavory friend." The reader's general impression is that Jussi Taivola was a stinking little beast.

Jussi Taivola is barn in 1868 on a hunger-bitten little Finnish farm, sired by a futile old sot, and mathered by a chuckle-headed simpletan with ane dead baby out af wedlock. His father and mother die, leaving him to an uncle. Years later the ambitious uncle gives a grand party far the gentry. A neighbor's boy maliciously loosens their carriage wheels, and terrified Jussi is unable to remedy all the damage. Several departing guests are hurt, Jussi is blamed, thrashed, and turned into the night.

Lumbering, farm work, drink and a servant girl bring Jussi to his marriage. He never learns that her first son is not his, and later the vicious little interloper mortally injures his tiny half-brother with a stick. The family sinks into poverty, the wife dies, the eldest daughter commits suicide, and the 1918 Revolutian breaks. Jussi, now Juha, at sixty is a garrulous, lice-ridden apologist for "temocracy." The Socialist mavement fails and the luckless Juha abandons his unused rifle near the body of a murdered land-owner. He retires to his hut but is traced, arrested, imprisaned, and finally marched out and shot. We leave him in bload ta the tops of his tattered socks, clad only in indescribable underwear, slumped on a pile of carpses in a cammon grave.

What would Aristotle say, in colloquial and uncensored Greek, concerning Meek Heritage? Despite his patient biological puddlings in marine scum, he would probably consider Jussi Taivola not worth knowing. Our age can feel a bitter sympathy for Jussi in the same way that it can feel compassion for Steinbeck's herculean pin-head, Lennie Small.

Meek Heritage is a powerful book, limburger cheese to the delicate, ta enthusiastic Gone-With-the-Winders a sore tax upon their secand wind. Sillanpää brings the trivial wretchedness of rustic Finland to the dignity of life, be it never so sordid. Sub-moron Jussi's liveliness is less interesting but mare real than the graceful puppetry motivating Ashley Wilkes.

A few quotations from the book will conjure strange pictures:

"Grownups were one af the mysterious problems of nature, always to be feared because now and again they 'brought up' children. Bringing up might take any of a number of forms: hair-pulling, wrenching by the arm, beating with a stick, a belt, or a rag slipper."

Jussi's father's ". . . womenfolk and brats were sure scared ta death when he set off yelling ta the home of his neignbor Husari, that time he was having the law on Husari. They faught to begin with, then swapped horses, and at last slept side oy side in Husari's bakery chamber. But it wasn't a long sleep, far early in the morning they drave tagether ta church behind rattling sleighbells. . . . There was breadth and depth and height in Christmas in those days."

Of the forests af Finland we learn that: "The heavens see immense forests where gold in millions slumbers beside a dying beggar and a flame-eyed lynx."

Jussi in his last days: "His brains are of the simplest, the horizon of his mind the narrowest canceivable, and yet he has survived through the sixty years which we know to have been the mast eventful, the richest in development, in the history af his people. . . . A few farmers who saw him being taken under arrest to prisan were unwillingly moved to pity him. But the pity went against their grain, and once past him they were relieved to know that they need never have anything more to do with Juha and his affairs."

Jussi collapses upon the corpses in the grave but is ordered to stand up to be shot. He struggles painfully to his feet and, holding up his ragged undergarments, Jussi Toivola is blown into the mighty all-embracing state of being known as death without a last thought of any kind.

Finally: "Were ane gifted with second sight, one might, perhaps, learn samething if an this dim night one were to steal to the graveyard, descend into the grave beside the pool of blood and the pile of carpses, and there listen to the silence."

R. H.

WHO'S DEWEY?

Whether Rupert Hughes' new record of Thomas E. Dewey, "Attorney for the People," may be another presidential biography awaits the first Tuesday of November. In any event, the baok may be the only campaign biography ever to survive either the defeat or the election af its hero.

What became of all the campaign biagraphies which were published far each presidential electian is a mystery. Perhaps they may be faund in the ancient files of the Republican and Demacratic headquarters. Needless to say, they were mainly of the Parson Weems type, and once the poor man became president his enemies doubtless made it evident that the book was inaccurately eulogistic, hence useless. Where today, for example, except on some remate library shelf, could you find William Hard's "Wha's Hoover?" published in 1928?

BENTON WHITEWASHES THE FENCE

"The Adventures af Tom Sawyer" have now been illustrated by Thomas Hart Benton, introduced by Bernard De Vato, and published by the Limited Editions Club. Benton's 70 illustrations suffice to make this favorite American book again desirable.

It is time now — past due, indeed — that some publisher make available "Tam Sawyer Abroad" and "Tom Sawyer, Detective." While neither baok cauld approach the "Adventures," the fact that they even were written should be made more commonly known.

A number of Mark Twain's shorter works are likewise buried beneath the papularity af the better known books. Even the one af which the authar was most proud —"Personal Recallectians of Joan of Arc" — is familiar ta few readers. A short story, "The Man That Corrupted Hadleyburg," is even less known, although in his attack on small tawn smugness Mark Twain was a predecessor of Sinclair Lewis.

TO CALIFORNIA ON A POTATO

Under the title, "Partner of Nature," the writings of Luther Burbank have been collected and edited by Wilbur Hall. Burbank was sa long a Californian, few peaple knew that he was a New Englander, fram Marblehead, Massachusetts. It was there that he originated the Burbank potato, and he sold his rights in the potata to a Marbelhead seed dealer for $150 to pay his way to California in 1875. It is told in Burbank's writings that the baok which stirred him to enter his life work was Darwin's "Variatian af Animals and Plants Under Domestication." Burbank's and Darwin's books could well be read in collaboration.

(Continued on Page 32)

PALM SPRINGS

BY HENRIETTA McFARLANE



Photograph by Imandt

We are currently in the midst of what is faithfully called the height of the desert season. Illustrated brochures have directed the nation's thought to playtime in California. Leisured Californians by now have made a series of pilgrimages to the desert — or settled down comfortably for the winter months in their own oasis. Geographically speaking, Palm Springs has been their choice almost from the days of its first hitching post. Modern Palm Springs is hence as cosmopolitan a village as ever dotted a continental highway.

Critics of resort centers, with justification, point out that the life expectancy of a typical resort is limited. Stimulated to a point of frenzied gaiety, such a community becomes the fashion for a few years only to be abandoned in favor of fresh scenes and a newer tempo of living. Full credit for stabilizing the personality of Palm Springs is shared equally between its pioneers and the managements of the now famous hotels that are a part of life there.

Of the 8,000 souls who comprise the winter population, half are hotel guests. The rest are permanent residents, intent, among other things, on enjoying their houses, cultivating their gardens, controlling their swimming pools, and inducing their children to bring home good marks from school. But almost without exception, these residents have filtered into the community through the medium of the hotels, having stayed for weeks or months or recurrent seasons at El Mirador, the Desert Inn or the smaller hotels and guest ranches identified with the village. Hospitably sheltered, they viewed the authentic life of the community and finally built their own homes.

The invitation to bask in the sun and absorb the peace of the desert may have constituted the original appeal of Palm Springs. But with a reasonable degree of promptness, the newcomer can be expected to abandon his policy of escape and to set about choosing from the various ways of entertaining himself — and his oncoming friends.

For the romanticist who must have the Old West, there lingers a riding stable which, in addition to its corral of horses, maintains a stagecoach and four which jogs out twice each week with its quota of passengers for breakfast rides up one of the canyons. Here, at an early hour, the cowboys serve flapjacks and coffee to passengers and horsemen, meanwhile falling into poses among the cacti with an ease that delights anyone standing by with an eager camera. Further than that, Palm Springs spares all comers the routine of slumming.

In fact, a spirit of detachment is congenial to the nature of Palm Springs. Famous movie stars are said to wander about the streets unnoticed for days, if such, indeed, be their intention. It is doubtful if one of them ever was asked to sign his autograph or his name to anything except, of course, a personal check for bed and board. And if, at dawn, the private car of an eastern financier rolls onto the station siding, it occasions only the mildest flurry of speculation. The financier will, it seems, engage the largest house available in town for his family and his staff. The only uncertainty is how soon he will leave his staff in the large house and find a small one in which to set up housekeeping with his family. Throughout the community the tendency is definitely toward the smaller dwelling, with all the freedom it implies.

Once a part of the community, the typical financier's loyalty usually seeks some suitable form of expression. This year, one sports enthusiast took up with the school authorities the matter of allowing him to set up a series of high school scholarships for deserving lads who also could play exceptionally good football. The best high school football team in the United States was, in fact, the proposed benefactor's goal. Sadly he shook his head when he learned that the entire community takes exceptional pride in the school's amateur sports standing.

Miles of newsreels throughout past seasons have established Palm Springs as the source of desert fashions. Silhouetted against the background of the pool at El Mirador, models have created history in bathing apparel. Backless sun shorts first achieved social approval as their devotees bicycled along the roads past the Desert Inn. Fashion news from Palm Springs is, indeed, authentic, for active as well as spectator sports long have taken first place in the calendar of community events. Horsemanship, for instance, may include anything from bronc riding at the rodeo to high goal polo at the Field Club. This year, ten-gallon sombreros — do not doubt it! — are shown in pastel blue! Happily, their wearers ride extremely well.

The Palm Springs Tennis Club, although sponsored as a private venture, includes many permanent residents among its members, and its clubhouse is one of the pleasing new architectural additions to the community. The Racquet Club, established by two members of the movie fraternity who enjoy a genuine popularity among their desert neighbors, is another center for sports events as well as providing headquarters for many of the movie folk who are weekend guests at the resort. The Skeet Club, formed by expert marksmen of both sexes, is completing new quarters, designed by one of the leading Palm Springs architects. And, although concerned with civic matters rather than sports, the Women's Club of Palm Springs, in possession of a charming new house, probably has crystallized the interest of two hundred residents who never could conceivably be typed as club women.

As a premiere proving ground for the sophisticated type of movie, Palm Springs is a producer's paradise. The theatre in the Plaza, done in white leather, is a peerless aid in studying reaction to such offerings as Ninotchka. On such occasions, Palm Springs, in formal attire, gives of its sentiments with a fervor that awes movie critics. It is this same audience, too, which this season prompted two women to become local impresarios. They are bringing to the desert, in a concert series, the Ballet Russe, Miliza Korjus and Alec Templeton. The houses were sold out well in advance of these events to an audience grateful for being spared the necessity of trips to town.

Such a group, one might feel, even with an abundance of health-giving sports, an occasional sophisticated movie, and the cultural side of life as represented by, let us say, the Ballet Russe, might not be wholly content on odd evenings

(Continued on Page 34)

AIR CONDITIONING

By RAMSAY HARRIS

What the average layman knows about air conditioning could be written with a typewriter on a postage stamp. Since the average reader would be exhausted before the subject, one offers here a mere passport picture of air conditioning.

Although air conditioning suggests to many a baby-incubator hobnobbing with a domesticated gas-mosk, the term is becoming stylish. It is even used as a weapon. The disappointing completeness of a friend's new house may be remedied by the remark: "Of course you'll air condition it later." He saddens to learn that, in terms of relative humidity, his house has yet to be house-broken.

To the popular mind, air conditioning relates solely to the startling reduction of temperature. After all, the air-cooled house is a natural outgrowth of an accepted article of domestic usefulness. It is the expanding universe of the refrigerator, as it were.

Filtration of air is regarded as dangerous. The breathing of cleaned air is generally believed to make "ordinary" air a fatal hazard. Nature's own modest attempt at equipping man with a built-in air filter is widely ignored. Its cartilaginous housing is regarded, particularly in cultured Europe, as an ethnological index.

Man lives at the bottom of an ocean of air. He must breathe that air to live, and to serve him best that air must have certain qualities. His air must have sufficient oxygen, it must be the right temperature, it must show the right amount of relative humidity, and it must be thoroughly filtered. These four requirements constitute the imperious demands of genuine air conditioning.

The oxygen content of sea air is often 20.998 per cent. In mines it runs as low as 18.33 per cent. When there is less than 17 per cent oxygen, asphyxiation results.

Air contains 78.3 per cent nitrogen, an inert gas that, in agriculture, is now pinch-hitting for the Chilean seagull with more discriminating accuracy. We breathe in about 1 per cent carbon dioxide, breathe out 3.5 per cent carbon dioxide and about 6 per cent moisture. This last makes possible the unhallowed Oriental practice of breathing into drinking glasses before polishing them. The one practical use for stale air is an alleged sure-cure for hiccoughs. The air in a paper sack is breathed and rebreathed until hiccoughing stops. Contrariwise, certain Saturday night beverage dispensaries may result, with proper air conditioning, in a veritable Aristophonic chorus of hiccoughing.

Whatever may be done toward heating or cooling air, the oxygen content must be maintained. This is done by introducing from 25 to 40 per cent fresh air and by having about six air changes per hour with filtration. What an air filter can collect is a revelation to simple folk. What the smudging of orange orchards pours into the air is a revelation to an air filter.

Oxygen, or O_2, may be changed, by electrical discharge, into O_3, or ozone, a gas remarkably efficient as a sterilizer of germs. One-half part of ozone, added to a million parts of water, produced a 99.8 per cent purity — purer than some of our best-advertised soap! A plug-in device for generating ozone is on sale in France at the moment. It serves to provide breathable air in cellars during air raid alarms. An ozonized, pollen-filtered bedroom renders its occupants immune to the wretchedness of hay-fever. This applies to their daily comings and goings, provided they sleep regularly in their conditioned bedroom.

Temperature and humidity should really be discussed together, because a room is as warm as it feels to its occupants. Many people are surprised to learn that a comfortable and an uncomfortable room may register the identical temperature. Humidity makes the difference.

There is no absolute temperature for human comfort. An extreme illustration concerns the early missionaries to the Eskimos. Lurid accounts of the Gehenna awaiting all bad Eskimos left them characteristically cold. They pardonably confused it with Heaven and foresaw one final chance to be really warm. This stumped the missionaries. At length, however, they took back their merry hell and substituted a blubberless Sheol liberally trimmed with dry ice. To repeat, there is no absolute temperature for human comfort, but 68° F. room temperature is widely considered a healthy temperature for human living. Along with 68° F. temperature should go, let us add, a 40-50 per cent relative humidity.

Relative humidity — R. H. to the plumbing and slide-rule boys — is the percentage of water vapor in the air compared with the maximum amount of water vapor that can be held by the same quantity of air at the same temperature. The most healthy air for human living should contain from 45 to 50 per cent as much water vapor as it can hold. Hot air can hold more water vapor than cold air, and almost doubles its holding capacity with every rise of 20° F. Thus any air at 50° F., with 50 per cent relative humidity, if heated to 70° F., will show a 25 per cent relative humidity. When air is cooled the humidity jumps, sometimes dangerously. If the relative humidity exceeds 75 per cent, mildews and Aspergillum Niger are just around the corner.

A shuddering advertisement depicts startled visitors in evening clothes being met at the door by an enormous cabbage. Actually the vast majority of winter visitors are met at the door by a wraith of hungry air that reaches out evaporative fingers and tweaks them by the nose! Many of our steam-heated buildings are actually drier than the Gobi Desert.

It is of interest to note that before humidity came under control, entire industries were forced to locate where conditions were favorable. Cotton-spinning may now be performed where cotton is grown: gorgeous and exotic cacti are grown in London.

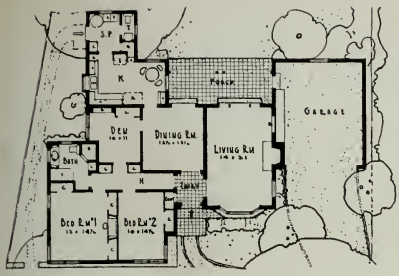
Relative humidity may be measured by the use of several devices. The psychrometer, for example, contains two thermometers, one with damp muslin around the bulb. This device is whirled around like a Tibetan prayer-wheel, and the differences in temperature noted and interpreted. The wet- and dry-bulb hygrometer is stationary, but works on the same principle. A hair hygrometer employs the acute sensitivity of human hair to humidity changes.

A city dweller in St. Louis, Missouri, and a goldfish in a clouded bowl faced each other. The wholly ambiguous caption was: "Poor fish!" The cartoon goes for Cincinnati, Pittsburgh, Detroit and Chicago with a slightly lessening appropriateness. St. Louis registers over 17,000 smoke and dust particles per cubic foot of city air, Chicago 14,000. Los Angeles conditions vary, no doubt, within the latitude and longitude of its migratory city limits.

But dust and smoke are mild dangers compared with the invisible life that floats around us. Hay-fever is mysterious until one looks at the spring air under a powerful microscope. Photographs taken by the Tyndall effect show droplet nuclei that make the sneezer look like a practicing fire-drake. By the same technique the enunciation of the letter "P" suggests the gush of a retaliatory hydrant. Truly the pepper-picking chronicle of Master Peter Piper has been responsible for the unseemly spread of bacteria.

Grim indeed is the menace of infected air. The pneumonic

(Continued on Page 35)









THE HOME OF

MR. AND MRS. O. R. EDMONDSON

GLENDALE CALIFORNIA

ARCHITECT FRANK W. GREEN

A problem in the design af this residence was the saving of the beautiful Califarnia oak trees on the property. The hause, consisting of six rooms and bath, has been skilfully arranged in such a manner that the trees seem to be an integral part of the planned landscaping. The building is of Grautlack masonry which is exposed inside and out. A cancrete waterproof flaar keeps the line low and assures a dry foundation. A pressed-woad wall board used as a partition in ane of the bedrooms is designed in such a way that it can be easily removed for further enlargement of the house. This is a device which considerably reduces the cost of partitians, and as may be seen in the plan, provides excellent closet space.







The problem encountered in this dwelling wos to obtoin complete privocy on o corner lot.

A six-foot woll follows the contour of the street ond protects the potio from possers-by. The house itself hos been ploced for bock on the property ond the spoce between converted into o gorden. The potio woll hos been mode interesting by the use of grilled iron work. The well-plonned londscoping includes o beoutiful pool ond fountoin.

The house, like the gorden, is full of voriety ond color. In the living room the curtoins ore hond-blocked linen in green, yellow, mul-berry, ond turquoise blue. These colors ore echoed in the corpets ond upholstery. In the dining room the curtoins ogoin set the scheme of the room in gold, brown-rust, henno, ond green. In the sunroom the color stems from o hondwoven rug with turquoise blue predomi-noting. In the kitchen the prevoiling shode is mustord yellow. The bedrooms ond boths hove equolly interesting color schemes. The house represents o completely successful cooperotion between the owner ond builder in creoting o worm, livoble, distinctive dwelling.

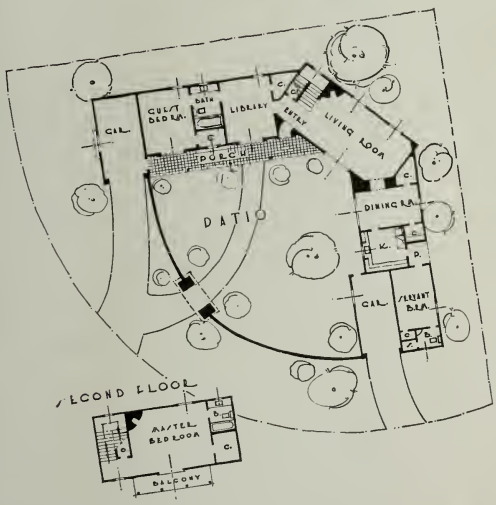


Photographs by Robert Churchill

THE RESIDENCE OF MR. AND MRS. H. F. TUCKER

SAN DIEGO CALIFORNIA

CLIFF MAY DESIGNER AND BUILDER





THE RESIDENCE OF MR. AND MRS. WILLARD B. HAGE, JR.

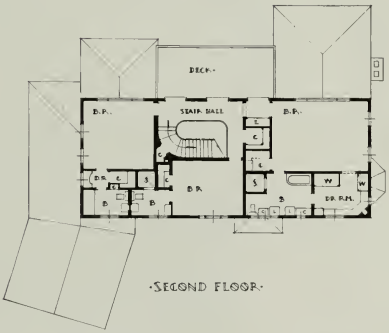
SAN DIEGO CALIFORNIA
ARCHITECT FRANK L. HOPE, JR., A.I.A.
INTERIORS ROSS THIELE, A.I.D.

The house is of modified Colonial design. It is built around a large living parch. The wrought iron front entrance detail, the shutters, painted brickwark, and woodwark combine to give a pleasing and graceful exterior effect. The interiar treatment is Colanial in feeling and special attention has been given to the window areas of the principal raams in order to take full advantage af the view. The walls af the entry, the pawder raom, and stair hall are finished in painted waod panels and wallpapers. The living raom walls are beautifully paneled and have a plaster cornice and ceiling. The floor is richly carpeted throughaut. The master bedraom is simple and uncluttered, and the principal bathraoms are modern in treatment with calored floars and walls. An apen air sun deck is a feature of the secand flaor.

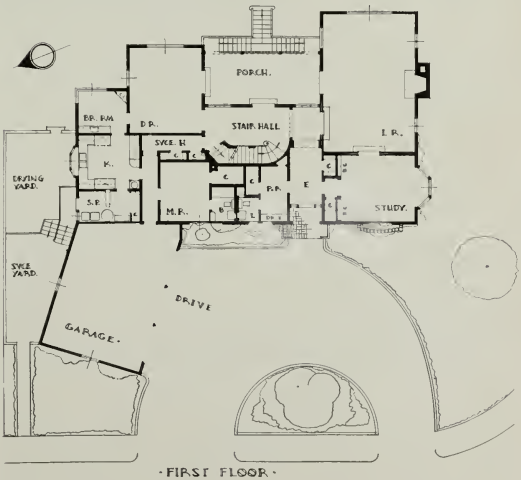








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OF MUSIC (Continued)

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BOOKS IN REVIEW (Continued)

EARLY AMERICAN HOLMES

In one sense, anyhow, this is the golden oge of Americon letters. Authors get more gold for their wares than at any previous time — certainly more thon when the literory life hod to be only a sideline. Very few eorly American outhors could scratch up their entire livelihood with o pen. Howthorne wos o customs house officiol, Holmes a physician. Holmes, in foct, wos so brilliant o physicion ond teocher of medicine that whot he wrote in that field deserves some compilation — such os "Holmes ot the Operating Table," or the like. Meanwhile, every reader of Holmes will enjoy the new book by M. A. De Wolfe Howe — "Holmes of the Breakfost Toble."

Perhops no mon in Americon literoture possessed more richly the gift of apt description. Holmes once visited England, met Williom IV, ond recalled the occasion — "The King blew his nose twice and wiped the royol perspiration repeotedly from o foce which is probably the largest uncivilized spot in England."

THE BOOKS JUST KEEP ROLLING

Since Emil Ludwig's narrative on the Nile o few years ago, other writers have found in the river valleys of the world much of the dramo of civilizotion. A recent notoble book of the kind is Emil Lengyel's "The Donube," and, closer home, is Julian Dana's "The Sacramento — River of Gold." Dono is the author of "Sutter of Californio," and his new book is one of o series on the rivers of America, edited by Constance Lindsay Skinner. A previous one was Carl Cormer's "The Hudson."

No river of history, not even the Danube, wos more the scene of the eternal migrating of mankind than wos the Socramento in 1849-50. The gold rush to Californio takes historic place with the great movements of people ocross Europe centuries ogo, ond even they are eclipsed by the migration to Southern Californio within our own lifetime.

The story of the Los Angeles river is yet to be done. While the river may be even less opporent centuries hence, still, in the retrospect of history, I daresay it will be considered, like the Nile, the crodle of o civilizotion comparable to the culturol glory of oncient Egypt.



NEW PRODUCTS AND PRACTICES

AT the new extra advantage of a very low cost, the Caltemp Company, 1001 East First Street, Las Angeles, is affering a standard hydraulic doar operator for use on residential garage and other doors.

This device makes it passible to open and close, also lock and unlack, the garage daor without getting out of the car. The unit is operated by remote control from a steel post at the edge of the driveway, and fram within the garage. Other contral stations can be located as desired. The control included as standard equipment is a simple mechanical one. Any type of electric control may be used.

Being hydraulic, the unit is extremely simple, having but one moving part aside from contrals. It is simple to install. It operates silently. Na oiling is ever required. It is motivated by the city water pressure and has been develaped for use in any climate. The hydraulic principle is used far dependability, as it is with automobile brakes and the landing gears of large airplanes; even though the requirements far daor operation are not nearly so frequent or severe.

THE dryness of a baok, af textiles, of plaster, of wood and other materials can be measured with the new moisture detectors manufactured by the Colloid Equipment Company, Inc., 50 Church Street, New Yark City. Substituting science for guess-wark, the Delmhorst moisture detector operates through a needle electrode. It is abviously very useful ta wood product, paint and wall-covering makers, architects, builders, engineers and chemists, and book reviewers.

KOLOR-FAST NU-WOOD is an improvement in insulating interior finish and is the first product of its type far which fade-proaf qualities are claimed. It is available in tile and plank in variegated and tan colors. Exacting expasure tests are said ta have proven that Kolor-Fast Nu-Woad is resolutely determined to vindicate its name. The Wood Conversion Company, St. Paul, are the makers.

A STAINLESS steel washing fixture that may attract boys to wash behind the ears is announced by the Metallaid Engineering and Manufacturing Company, 4015 Cherry Street, Cincinnati, Ohio. In a variety of madels and sizes, for schools and institutions, the Memco stainless steel group washing fixture and the Memca stainless steel soap dispenser are alsa likely to attract the schaal superintendent or the plant manager interested in washing some red ink off the account books.

CALIFORNIANS will be particularly interested in a booklet just published by the Celotex Corporation — "Livable Interiors for Warm Climates." It appears that the cellular cane fibre used in Celotex products, when felted into baard form, presents a fair Maginot line against heat and sound. Efficient insulation is cambined with decorative variety of color and texture suitable to any period or type.

A SECOND edition of their "Handbook of Building Maintenance" has been announced by the Flexrack Company, 2301 Manning Street, Philadelphia. The new editian contains an increased amaunt of technical data impartant to the maintenance of buildings — not only economically but effectively.

EVIDENCE that the lumber industry is chipping in to plane down the cost of building constructian may be seen in a folder issued by the Western Pine Assaciation, titled "Economy Sidings in Western Pines." The use af sidings made from Idaho white pine, Ponderosa pine, and sugar pine, is said to be increasing in Pacific Caast states. The Assaciation's new folder gives specific recammendations for exterior painting, the painting af knots, suggestions for nailing and outline drawings of modern siding patterns.

DESIGNED to show "the best practice in planning and building with plywood," the "Plywood Handbaak of Residential Constructian" seeks to convey by word, figure, and drawing that plywood is important to low-cost residential construction. The evidence is attractively presented and invites a careful consideration.

IF rain moves on California from Alaska at a rate of ten inches per minute, it has the same speed as a maving mechanical rain — the Travelrain power sprinkler . . . and, unlike a California rain, the amaunt can be reasonably controlled. The Travelrain aperates unattended, waters an area 100 feet by 400 feet at one setting, and automatically shuts off after each run. It is made by the Travelrain Power Sprinkler Campany, 362 North Canan Drive, Beverly Hills, California.

THE old blackboard of the little red schoolhouse need no longer be black. The Pittsburgh Plate Glass Company announces Nucite, a new chalkboard, being praduced in three standard colors — ivory, green, and black.

Developed from a specially treated plate glass, Nucite gives school decorators mare leeway in working out color and lighting schemes. It is also reparted to lessen the glare which made the old blackboard an eyesore in more ways than one.

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BOOKS IN REVIEW (Concluded)

THE PATHOLOGY FINDERS

A book reviewer, like o psychiotrist, in his reoding of current fiction, deols to such on extent with the subjective intricocies of humon behovior in this muddled oge, thot he must be pordoned if, for the soke of relief, he turns to some cool ond entirely objective writing of o non-literory noture — like "A Hondbook on Boiler Moking" or some technicol treotise on o more simple form of existence, like "Animol Life in Fresh Woter: A Guide to Fresh Woter Invertebrotes."

Yet, even here, in such motter-of-foct texts on mechonics ond in such biologicol trocts on the presumobly lower orders of life, it seems impossible to escape the pathologicol chorocter of this abnormol time.

While it is doubtless not true thot sponges, polyzoo ond other fresh water invertebrates suffer from neuroses, it does seem to be the cose with mony onimals obove thot level. The foct wos noted ond illustroted in o recent book colled "Animals Are Like Thot."

In the reolm of mechonics it is now dismoying to encounter such o book os "The Diseoses of Electricol Machinery," by G. W. Stubbings, olthough it is pleosont to leorn thot none of those diseases ore mentol — due to the mochine oge.

However, I think I con sofely recommend "The Chemicol Behovior ond Jellying Properties of Fruit Pectins," by C. L. Hinton, Chemicol Publishing Compony, New York, $1.75. Their behovior seems to be wholly unoffected by the almost cosmic disturbonce through which men — ond the onimols — seem to be passing. Fruit pectins still jelly jolly well, so to speok.

SHOPPER'S INDEX

"Attorney for the People," by Rupert Hughes. Houghton, Mifflin, $2.75.

"The Adventures of Tom Sowyer," illustrated by Thomas Hort Benton, introduced by Bernord De Voto. Limited Editions Club, $3.

"Portner of Noture," the writings of Luther Burbonk, collected ond edited by Wilbur Hall. Appleton-Century, $3.

"Holmes of the Breokfost Toble," by M. A. De Wolfe Howe. Oxford University Press, $2.50.

"The Socramento: River of Gold," by Julian Dona. Forror & Rinehart, $2.50. E. T.

PALM SPRINGS (Continued from Page 25)

to settle down to knitting ond word gomes in the porlor. In addition to mony dinner porties given in their own homes, the villagers ore on hond for the weekly dinner donces at the hotels and the clubs. And down the rood, olthough not a port of Polm Springs proper, is the Dunes, endowed with oll the glomour of a European cosino. It enjoys its lorgest clientele ot the week end.

Probably the most chorming of onachronisms — o ski troin into the desert — will be Palm Springs' contribution next yeor to o rather stortled world. Certoinly the full ottention of the community now is focussed on this new venture of bringing winter sports to the oosis. For o long time Son Jacinto's heights hove offered an honest challenge to the more hordy of mountoin climbers. Now the engineers ore bringing forward their talents to develop o plon whereby it will be but holf on hour's trip from the sub-tropicol climote of Polm Springs to the snows of its sheltering mountoin.

Off the main street, Polm Conyon Drive, o hord surfoce road is to be built o short distonce up Chino Conyon, following the present desert troil. At that point on oeriol tromwoy will be constructed to corry possengers 12,400 feet to the top of San Jocinto. Here, surveys hove shown, is snow-covered Long Volley, formed by gentle inword slopes from the mountoin's perimeter. Within this valley is Hidden Loke, two acres in size, less thon o mile from the point where the tram-

THE CRAFTSMAN TODAY

By G. R. TIFAL

Whereas the croftsman in wood, clay or metal todoy has more potrons — in the form of customers — thon the medieval artisan, there is the unfortunate difference that those casuol shoppers are not so wealthy and their patronage wavers according to the economic graph.

Years ago each piece of work was an artistic adventure in which both the patron and the craftsman were deeply concerned. One can picture the visits of the patron to the workshop — to discuss the selection of just the right kind of groin of wood (in the case of furniture or carving) and to view the progress as the artistic conception gradually assumed form. And it is not difficult to imagine the deep satisfaction the owner felt in the finished product, having known the care represented in every phase of the work.

This was something in which both the owner and the craftsman found expression. In addition, the method gave the owner a far better opportunity to understand costs than is available to the purchaser today. In a world like our own, of changing and misunderstood values and feverish octivities, it would be well if something of the older spirit could be reestoblished.

In California now there are many gifted artists and designers, artisons, craftsmen, talented men and women who work in stone, wood, marble, and metals, fashioning and shaping not only works of art ond sculpture but fine furniture, exquisite ond practical hardware and all monner of fixtures. This is as it should be, for the West is a port of entry for all monner of tropical woods, such as fine figured mahoganies, lace and rosewood from Australia, other woods from the Philippines and the equator. The some is true for stone, marble, and metals.

Fine furniture reproductions of the Georgian period (that golden oge of furniture) are now being made in California in a manner comparable to the originals. Pieces designed and made in the Greco-Roman and the modern styles have been remarkably well achieved. The development and application of wood finishes are successfully applied.

In this period of economic stress, when the customer of the crofts is inevitably infrequent, a revival of the potron is especially desirable. Without it, the crafts, no less than the other arts, must suffer a lag parollel with business. And while financial life may be fairly quickly restored to normalcy, a cultural depression, once ot oll fixed, continues far beyond the economic restorotion.

PALM SPRINGS (Concluded)

woy will end. Coreful studies of government doto show that weather conditions will ensure a long seoson for snow and ice sports, and modern Palm Springs is giving thought to such problems as the type and length of ski and toboggan runs to be constructed in Long Valley and to the feasibility of o mode rink to supplement ice skating on Hidden Lake. Lodgings for overnight will not be needed on Long Valley — not, indeed, when there is the balmy warmth of the desert half on hour below by aerial tramway — but there will be a tavern for meals and accommodations for the conservatives who come for the view from the mountain top rather than to participate in winter sports.

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NOTES IN PASSING

(Continued from Page 10)

probably reviewing "Gone With the Wind." We had thought to re-examine it from the vantage point of the several years since publication. We took it all down in one gulp and have been feeling uncomfortably lumpy about it ever since. But the picture is likely to be a great many things that the book is not, and vice versa. And sometimes (sometimes, we said) the screen gives breadth and stature to things that have been confined and somehow very small in another medium.

• By the time we meet again, Mr. Woollcott will have come and gone and with him "The Man Who Came to Dinner." What that mean, fat little cherub with the glittering poison pen will do to the play remains to be seen. There is always something just a mite horrible in seeing o man in a play about himself. It is a bit like the glimpse one gets of the people in the hotel room across the court before they pull the shades down.

• We have been taking great joy in some of the new Calypso recordings that o kind friend has sent us. The music comes up bubbling, and the words are pretty endearing and naive when they don't explode in your face and knock your hat off. Also, if anybody cares, we find "Peter and the Wolf," with Dick Hale doing the recitative, something worth listening to. We foolishly tried it on some children, however, and it scored the daylights out of them. Their mother is sure they will grow up to be midgets.

• And so we leave you until March. Not, however, until we have recalled to mind an eighteenth century nifty which we always remember with much pleasure. It's the one made by the French gentleman who observed the rising star of the young Voltaire with the remark, "What? He wants to have his own opinions, and he has no private income?"

AIR CONDITIONING

(Continued from Page 26)

plague in Manchuria, in the winter of 1910, forms a trogic example. With the atmospheric temperature several degrees below zero Centigrade, one might expect instant arrest of the disease. But one and two score people in o single hut, huddled together for warmth, breothing the same infected air, can only spreod a communicable disease. Its spread was disastrous, and the wintry scenery was littered with death.

In summory be it said that air conditioning, as yet a squawking commercial infant, is here to stoy. All four features of its service must be performed before it con yield proper sotisfaction. There are now devices on the market thot serve these purposes with eminent success, but their exact function, their installation, and their architectural adaptability are not for this discussion. Certain it is that those who have lived with oir conditioning will not readily live without it. The forward-looking architect will necessarily equip himself with specific knowledge of formulae, charts, and engineering problems involved.

Oxygen, temperature, humidity, filtration — these four features must go hand in hand. If not, we are likely to have informal little pneumonia factories, all the way from expensive units to homemade cooling gadgets of excelsior, dripping water, and electric fans. Where humidity is low, as in Imperial Valley, such devices may be relatively sofe. The drip-screens of India are safer because of the absence of a powerful forced draught. Excessive humidity remains, however, an ominous menace, unless rendered harmless by use of the proper equipment in a centralized, controlled, adjustable unit. Moreover, people living in air conditioned houses must learn enough about the technique to ovoid setting the temperature permanently to 72° regardless as to whether it is summer or winter.

Modern air conditioning trips joyously along the Yellow Brick Road of experimental adjustment, hand in hand with plostics, hydroponics, and vitamin B for plants. Eventually the Emerald Palace, too, will be thoroughly oir conditioned.

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ART CALENDAR

BERKELEY

AN ARTIST PLACE, 2193 Bancroft Way: Group exhibitions by the founders.

WOMEN'S CITY CLUB: Roi Partridge shows drawings and etchings to March 1.

BEVERLY HILLS

BEVERLY HILLS HOTEL: Oils and watercolors by local artists.

CARMEL

CARMEL ART ASSOCIATION: The work of members in varying media.

CARMEL ART GALLERY, Dolores St.: Continues the extensive show, opened in January, to March 1. Among the artists exhibiting are Paul Dougherty, Armin Hansen, Thomas McGlynn, Nathalie Newking, Alice Comins, Elwood Graham, William Watts, Frederic Burt, and John Cunningham.

CLAREMONT

SCRIPPS COLLEGE: Exhibition under the direction of Millard Sheets.

CLAREMONT COLLEGE: Rembrandt Hall, to February 8, Philip Paval, workmanship in gold and silver.

CORONADO

GALLERIES, Hotel del Coronado: Paintings by artists of the East and West.

DEL MONTE

DEL MONTE GALLERIES, Hotel del Monte: Paintings by California artists.

FILLMORE

ARTISTS' BARN: To March 1, watercolors and oils by Riverside artists; ceramics by Marian Moss.

GARDENA

GARDENA HIGH SCHOOL: Permanent collection, purchased by students.

HOLLYWOOD

ASSISTANCE LEAGUE, 5604 De Longpre Ave.: Dogs by "Heather" to February 3.

COLONIAL INN, 1966 N. Vermont Ave.: Exhibiting the watercolors of Julon Moser during the months of February and March.

HOLLYWOOD RIVIERA GALLERIES, Hollywood Beach Club, between Redondo and Palos Verdes: Show by local artists.

KANST GALLERIES, 6182 Mulholland Drive: Oils by American and European artists.

WILLIAM MOORE STUDIO, 3912 Marathon St.: February 2-3-4, Millard Sheets, paintings; Glen Lukens and William Manker, ceramics; Honor Easton and Alyne Whalen, modern furniture; William Moore, plant and flower arrangement.

MAGNUSSEN STUDIO, 9047 Sunset Blvd.: Metal cratt, designs in jewelry.

TONE PRICE GALLERY: Watercolors by Bob DeWitt.

PRINT ROOMS, 1748 N. Sycamore: Unusual prints and etchings. Lithographs by Bellows, etchings by Brangwyn.

PUBLIC LIBRARY, 6357 Hollywood Blvd.: Rotating exhibitions by local artists.

RAYMOND AND RAYMOND GALLERY, 8652 Sunset Blvd.: Reproductions of the best of the old paintings.

LONG BEACH

ART ASSOCIATION, Villa Riviera: Exhibition by members.

THE ART MUSEUM of Santa Barbara is an established fact with the taking over of the former federal building, and the plans for remodeling are underway. The officers are: Buel Hammett, president; Mrs. Stanley McCormick, Dewitt Parshall and Wright S. Ludington, vice-presidents; Col. George L. Hamilton, secretary, and the County National Bank, treasurer. Various gifts for the permanent collection have been received, among them being a group of canvases by famous American artists presented by Cecil Clark Davis, a well-known contemporary American painter. The paintings are the work of Childe Hassam, Elihu Vedder and Robert Reid.

CARMEL GUILD OF CRAFTSMEN has a display of wood carving at the Carmel Library, appropriately connected with the books in the library having to do with the subject. The woodcarvers exhibiting include Charles Sayers of the Carmel School of Woodcarving, Harrydick Ross of the Big Sur, and Morris McWild of Carmel. Mr. Ross does the majority of his work in the wood native to the Big Sur region, and he is having a show of his mountain output in Hollywood in March.

NISHAN TOOR, nationally known sculptor, now making his home in Altadena, is exhibiting the scale model of a proposed founders' memorial fountain to honor Pasadena pioneers, with other sculptures at California Institute of Technology, Pasadena.

MILLARD SHEETS created the metallic mural, depicting sections of the history of California, for the front wall of the new Mark Keppel High School's administration building at Alhambra, of which Marston & Maybury of Pasadena were the architects.

ALHECAMA CENTER ART CLASSES, Santa Barbara, are under the direction of Dudley Carpenter and include drawing and painting from the model, with additional classes to be formed as they are needed. The Center, with its remodeled studios, is the logical place for the growth of art.

KIT WHITMAN of the Carmel Art Institute is the Monterey Peninsula agent for the celluloid originals of the Walt Disney productions and the first showing arranged by Mrs. Whitman is at the Carmel Art Gallery, February 4-17. The majority of the originals are from Snow White and the Dwarfs, a few from Ferdinand the Bull, one or two of Donald Duck, and a few of Winken, Blinken and Nod.

AMERICAN ARTISTS CONGRESS, Local Branch, is sponsoring the purchase by public subscription of the late Arthur Durstan's great work, "The Clown," which last year won the coveted annual honor award of the Foundation of Western Art. The painting is now on view at the Foundation, Los Angeles, and will be held by the Foundation as a permanent Durstan memorial if the plan succeeds.

WATERCOLORS by southern California artists, Phil Dike and Barse Miller, have recently been sold to the Metropolitan Museum, New York.

PHYSICIANS ART ASSOCIATION is holding the second annual exhibition at 1925 Wilshire Boulevard, Los Angeles, and it proves that medicos make remarkably good avocational artists. Dr. Joseph Savage took first prize with a colorful still life; Dr. Marcia A. Patrick placed second with "Nasturtiums," and Dr. A. W. Dowd gained third with "California Autumn." In sculpture, Dr. Emil Seletz was first with his portrait in the round of Will Rogers, and Dr. Hal Bieler placed second for a small ceramic figure of a girl.

MILLS COLLEGE

MILLS COLLEGE ART GALLERY: Facsimile French art; an exhibition of prints.

OAKLAND

OAKLAND ART GALLERY, Municipal Auditorium: Entries for the 1940 annual exhibition must be received before February 24; the exhibition is open to the public, March 3-31.

PALOS VERDES

ART ASSOCIATION, PALOS VERDES ART GALLERY, Public Library: To February 16, paintings from the Otis Art Institute.

PASADENA

JOHN C. BENTZ GALLERIES, 27 S. El Molino Ave.: Art of the Orient, prints, fan paintings, ivory and jade carvings, bronzes.

CALIFORNIA INSTITUTE OF TECHNOLOGY, Michigan and San Pasqual: Presents an exhibition of sculpture by Nishan Toor, through February 24.

JEAN DE STRELECKI GALLERIES, Vista del Arroyo Hotel: Oils and watercolors by American and European artists.

HUNTINGTON HOTEL GALLERIES: Landscapes and portraits by Frank Moore.

POTTINGER GALLERY, 977 E. Green St.: Watercolor paintings by Park French, February 3 to 17, inclusive.

POMONA

POMONA COLLEGE, Rembrandt Hall: Exhibition arranged by the art faculty.

RIVERSIDE

RIVERSIDE ART ASSOCIATION, Rotunda of Mission Inn: Rotating exhibition of the work of local artists.

SACRAMENTO

CALIFORNIA STATE LIBRARY: Exhibition by the members of the Prairie Print Makers.

E. B. CROCKER ART GALLERY: Exhibitions by invited artists.

SAN DIEGO

FINE ARTS GALLERY, Balboa Park: Drawings by Charles Stafford Duncan. A process show from the WPA. Art Guild Group show of oil paintings. To February 26, Architectural exhibition—Domestic and Allied Buildings. Exhibition of photographs by Samuel Langston of Wenoah, N. J.

SAN GABRIEL

SAN GABRIEL ART GALLERY, 343 Mission Drive: An exhibition of oil paintings by two well-known California artists—William Krehm and Ira Slack.

SAN MARINO

HUNTINGTON LIBRARY && ART GALLERY: Each month a special exhibit is arranged at the Library, while at the Art Gallery the permanent collection of paintings by the masters may be seen.

SANTA BARBARA

ART AND FRAME GALLERY, 135 E. Carrillo St.: To February 16, paintings by Lilia Tuckerman.

FAULKNER MEMORIAL GALLERY, Public Library: The Tenth Winter Exhibition of the work of the artists of Santa Barbara throughout February, showing oils, watercolors, and sculpture.

THEATER NOTES

THE PLAYHOUSE, familiarly known as the Community, more largely as the State Theater, is located on South El Molino Avenue, Pasadena, and provides two plays each month throughout the seasons, with a Drama Festival in the summer. Each play runs approximately two weeks, opening on Tuesday evenings. Matinees on Saturday only, no performance on Sunday. Gilmor Brown is production director. Dates and plays are: To February 3, "Father Malachy's Miracle," by Brian Doherty; February 6-17, "The Comedy of Errors," William Shakespeare; February 20-March 2, "Susan and God," Rachel Crothers; March 5-16, "Pancho," a comedy-drama by Lowell Barrington.

LABORATORY THEATER is a valued adjunct of the Playhouse, Pasadena, presenting new plays, usually by local playwrights, and reviving old favorites, under the direction of Jean Inness. Presentations are given nightly, Monday through Saturday, matinees on the final day.

MEXICAN PLAYERS, at their theater in Padua Hills, near Claremont, continue their comedy of musical Michoacan through February 10. Announced to open February 14 is "Carnival en Cuernavaca." The productions by this group include legends, songs, and dances of some province or state of old Mexico, and are given on Wednesday, Thursday, Friday and Saturday evenings, with matinees on Wednesday and Saturday.

COMMUNITY PLAYERS of Riverside diversity their programs, alternating a serious drama with a gay comedy under the direction of Leland Wilcox. Opening February 7 for a week's run is "The Fireman's Flame."

LOBERO THEATER, Santa Barbara, announces a Spring Series given under the direction of Dan W. Sattler by the Community Theater Group: The opening play is "Of Thee I Sing," February 1-2-3, followed by "The Petrified Forest," March 14-15-16, and "Dinner at Eight," April 18-19-20.

THE OLIVER HINSDELL production, "Family Portrait," a simple story of the family life of Christ, is scheduled for premiere at the Beverly Hills Horace Mann Auditorium, February 13.

COMMUNITY PLAYERS of Palo Alto maintain a January to June schedule and provide worth-while plays, excellently cast and acted.

RUTH DRAPER opens a two weeks' engagement at the Curran Theater, San Francisco, February 5.

AT CARMEL, by special arrangement with Ware-Hazelton, Ruth Draper is presented by Kit Whitman, February 20.

BILTMORE THEATER, Los Angeles, presents "The Man Who Came to Dinner," with Alexander Woollcott, opening February 12.

HOLLYWOOD THEATER ALLIANCE offers "Meet the People" at the Hollywood Playhouse, opening February 1.

THE DRUNKARD continues in the seventh year at the Theater Mart, 605 North Juanita, Los Angeles, nightly, including Sunday. New Olio acts. Stellar contributions include the singing of Jan Duggan, the rendition of "The Tavern in the Town," by Ada Lilly; Neeley Edwards' song leadership, and Nestor Paiva's guidance through "The Green Grass Grew All Around."

MUSIC

MARION ANDERSON sings in a special event at the Civic Auditorium, Pasadena, February 20.

COLLEGE OF MUSIC of Los Angeles sponsors a series of lectures known as the 'Singers' Forum" in the lecture room, 332 South Virgil Avenue. Jose Rodriguez speaks on "A Singer's Questions Concerning Radio," February 14; Benjamin Edwards talks on "Choral Singers," February 21; Richard Drake Saunders discusses "Choosing Your Voice Teachers," March 4, and Gastone Usigli reviews operas, February 28. On March 13, Dudley Warner Fitch, choral director of St. Paul's, discusses church singing.

OLIVE BOND, lyric-coloratura soprano, appears in recital, Sunday evening, February 4, at the Assistance League Auditorium, Hollywood.

SAN FRANCISCO TRIO, Alice Morini, pianist; William Wolski, violinist, and Boris Blinder, cellist, plays for the University of California at Davis, Febuary 7, and presents a concert at Mills College, February 21.

FRITZ KREISLER, master of violin interpretation, gives a recital Monday evening, February 12, in the Gymnasium for Men at Berkeley.

ST. OLAF CHOIR, under the direction of Dr. F. Melius Christiansen, appears in concert at the Embassy Auditorium, Los Angeles, Tuesday, February 6. Dr. Christiansen directed the Choral Union concert in the Hollywood Bowl last summer, and this is the third visit the St. Olaf Choir has made to Los Angeles.

THE BALLET RUSSE gives two performances in Southern California before opening the season at the Philharmonic Auditorium, Los Angeles, February 9: One at Palm Springs, February 7, and one at the Civic Auditorium, Pasadena, February 8. The Ballet gives ten presentations in Los Angeles, including two Saturday afternoon performances, closing the engagement February 17.



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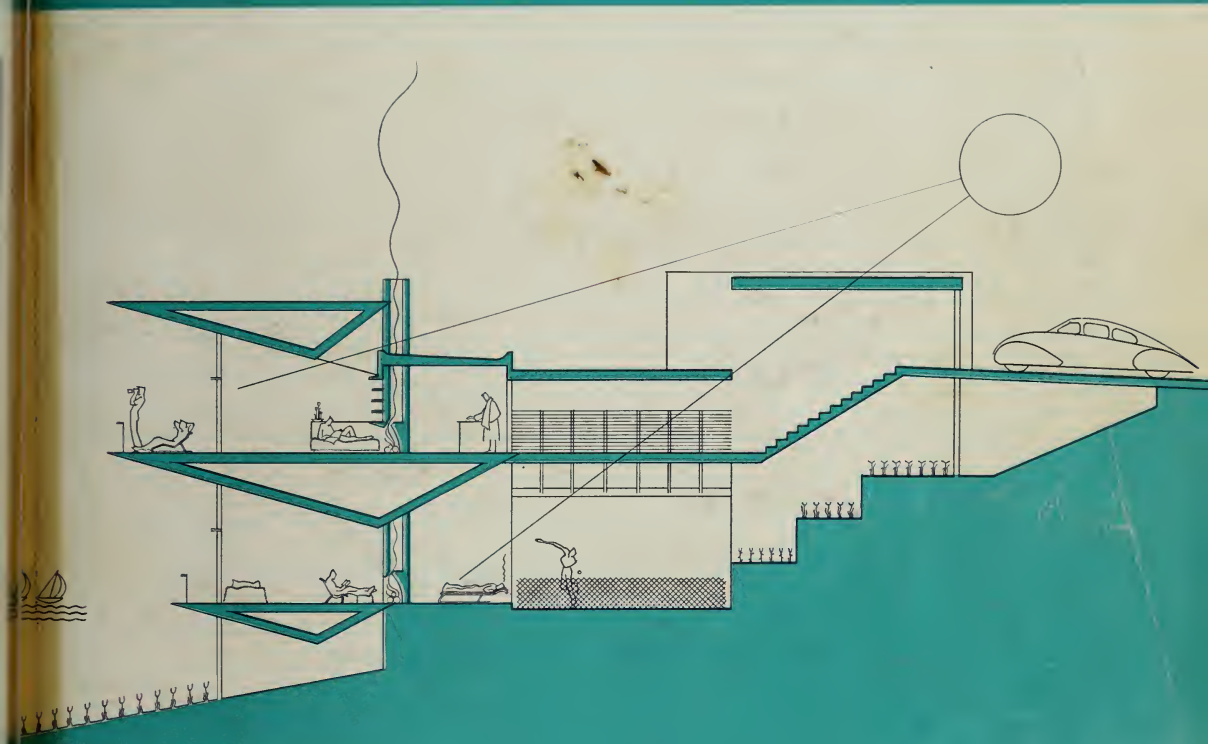


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THE COVER

A section through the Weston Havens house in Berkeley forms the design of this month's cover. Sections tell more at a glance than do elevations and perspectives, and this section tells how impossible it is to fit a conventional exterior — whether ancient or modern — to a shape growing directly out of so unusual a problem.

The problem in this case begins with a steep hillside overlooking the Golden Gate. All rooms must have two exposures; the east for the morning sun, the west for view. The site is narrow, therefore the house must be on two levels. There must be a lot of level garden area—enough for badminton—and it must be protected from breeze. The street is too narrow for parking; a platform the full width of the lot must therefore be provided for guest cars. There is the sweeping view of the hills and water—Berkeley, Oakland, San Francisco, Goat Island, the two bridges, the Golden Gate, Alcatraz, Mount Tamalpais — that must not be slighted. In addition there are all the usual problems for living.

By starting the building at some distance from the road, and by stacking rather than stepping the stories, east exposure is secured for the lower story as well as the upper. This also leaves a protected space for badminton and sun bathing. A covered bridge connects the street to the house. A wall along the street and louvred railings along the bridge maintain privacy from the approach.

By sloping the ceilings upward and outward the view appears drawn within the house. Carrying the ceiling outward beyond the glass wall intensifies this effect while giving protection to the glass and to the balcony. Carrying the floor outward provides additional space for enjoying the view and keeps one from feeling on the edge of a precipice. As in a cave, the view opens as one advances and closes as he retreats. A roll shade lowered on guides from the outer edge of the overhang protects the interior from the strong afternoon sun.

The sloping ceilings together with the level floors and roofs provide an ideal shape for supporting the large overhangs. In addition, the spaces become

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THE CALENDAR

ANNOUNCEMENTS of exhibitions, concerts, clubs, college events, lectures, dramatic productions, sports, for the calendar pages are free of charge and should be mailed to CALIFORNIA ARTS & ARCHITECTURE, 2404 West Seventh Street, Los Angeles, at least ten days previous to date of issue, the fifth. Edited by Ellen Leech.

ANNOUNCEMENTS

NATIONAL ORANGE SHOW at San Bernardino is, as always, an event of the month. The dates are March 14 to 24. The theme for this show is "America" and the decorative draperies stress the national color triad, red, white and blue. Huge panels depict famous scenes in the history of the nation. All citrus fruits are shown and entries come from every section of the state where semi-tropical fruits are one of the major crops. Queens represent various districts, each queen reigning on her community day, and with a final choice of one queen as National Orange Show queen.

GARDEN TOURS, sponsored by the Plans and Planting Branch of the Community Arts Association of Santa Barbara, leave Recreation Center, 100 East Carrillo Street, March 15, 10 a. m. and 2 p. m. and each Friday thereafter to May 3, inclusive. Gardens of Santa Barbara and Montecito are visited, with lists and directions furnished at the Center. Guides accompany the tours.

WISTERIA FETE at Sierra Madre varies the dates with the weather, but is usually held from mid-March to mid-April. This famous wisteria vine, planted fifty years ago, covers about an acre of the Wisteria Gardens.

JUNIOR FLOWER GUILD announces the annual Bal de Tete, April 5, at the Victor Hugo, Los Angeles, proceeds from which will be used to support the Kings Daughter's Day Nursery. The theme for the party this year is "Mother Goose Goes to the Headdress Ball." Mrs. James Andrew Callaghan, Jr., is chairman of the affair.

JUNIORS of the Shakespeare Club, Pasadena, hold their annual benefit bridge and fashion show, with the circus theme as motif, March 16 at the Shakespeare Clubhouse, 730 South Los Robles Avenue. The Social Service Section sponsors the event.

JUNIOR LEAGUE of Los Angeles continues the Tuesday salon teas with a piano concert by Mildred Titcomb Rains and Madelaine Forthmann at the home of Mrs. Harold Lloyd, March 19. Reservations for the salons may be made through the Junior League Convalescent Home.

WORLD AFFAIRS ASSEMBLIES hold the current dinner, March 16, at the Vista del Arroyo Hotel, Pasadena. Reception in the lobby at 6:30, dinner at 7, and the program of discussion at 8:30 p. m.

LECTURE COURSE which Paul Posz brings to San Francisco includes Mlle. Eve Curie, who discusses "The Magic of Radium," Tuesday evening, March 5, at the War Memorial Opera House. At the same place, on the same course, Mrs. Eleanor Roosevelt is presented Thursday evening, April 4.

CLAREMONT COLLEGES provide a lecture series as companion series to the artist course. The current speakers are Mlle. Eve Curie, "The Magic of Radium," March 1; and Julien Bryan, moving picture photographer and commentator, presents a graphic account of Finland, rugged land of the north, March 12. A vital subject at this time.

ONEONTA CLUB of South Pasadena sponsors a course of lectures at the Senior High School Auditorium during the winter season. The final lecture is given by Channing Pollock, author and playwright, March 21. His subject is "Wake Up, America." George C. Bush is chairman of the course.

TUESDAY EVENING FORUM SERIES at Pasadena Junior College offers programs of unusual interest:

March 5—Yu-Shan Han, professor of history and government at St. John's University, "Japan-China."

March 12—Graham Stuart, professor of political science, Stanford University, "United States-Mexico."

March 19—Pierre Van Paassen, foreign correspondent, "Four Men on Horseback—Stalin, Mussolini, Franco and Hitler."

March 26 — Marguerite Harrison, author, lecturer, news commentator.

April 2—John Christianson, "The Future of Agriculture."

JUNIOR TOWN HALL of San Marino presents a series of programs at the Huntington School auditorium, Thursday afternoons at 3:30, including music, literature and art, under the direction of Mrs. Louis B. Triplett, national president of the Junior Town Hall Foundation. March 14, Helen Wig Elgin, harpist, and Elizabeth Morgridge Mills, violinist, "The Picker and the Scraper, Who Play and Talk of Strings"; March 28, Mildred Bryant Brooks, etcher, "The Making of an Etching"; and April 11, Elinor Remick Warren, pianist and composer, "A Piano Journey."

DR. CHARLES F. AKED, distinguished speaker, continues his series of talks at the home of Miss Grace T. Walker, 1400 Hillcrest Avenue, Pasadena. The subject treated, March 21, is "Benjamin Franklin."

MARGUERITE HARRISON is heard each month at Casita del Arroyo, Pasadena, in discussions of varied subjects of current interest. The date of the month is Wednesday, March 27.

SOUTHWEST MUSEUM, Highland Park, sponsors a course of free lectures, Sunday afternoons at 3, continuing through this month.

LORITA BAKER VALLELY (Mrs. Jack Vallely) comments on world events, links them with the new literature, reviews new plays in an interesting manner at many engagements during the season, throughout California. Her talks are given at Del Monte; at the Huntington Hotel, Pasadena; at the Beverly-Wilshire, Hollywood; Wilshire-Ebell Theater, Los Angeles; at San Diego, La Jolla, Long Beach and San Francisco. In addition, Mrs. Vallely holds a book review the third Saturday of each month at Bullock's Book Shop, Hill Street Building, Los Angeles.

"THE MODERN THEATER OF FRANCE" is the entertaining subject chosen by Mme. Adrienne d'Ambricourt for her talks at the Vista del Arroyo Hotel, Pasadena, every other Monday. The lectures are followed by a French luncheon at the hotel.

ALHECAMA, new art center and theater of Santa Barbara, established from the rebuilding of the old School of the Arts on Santa Barbara Street, presents original plays, the best of the foreign films, and alternates with a series of lectures.

COLLEGE OF MUSIC of Los Angeles provides a series of lectures known as the "Singers' Forum" in the lecture room, 332 South Virgil Avenue. On March 13, Dudley Warner Fitch, choral director of St. Paul's, discusses church singing.

WOMAN'S CITY CLUB of Los Angeles presents a series of programs concerning foreign countries, and also stresses talks on the ideals of citizenship.

PACIFIC GEOGRAPHIC SOCIETY, "Globe Trotter Series" presents lectures with motion pictures, personally narrated by explorers, scientists and camera historians at the Civic Auditorium, Pasadena, and at the Shrine Auditorium, Los Angeles. The final lectures of the season include a documentary film on Finland, described by Julien Bryan, who holds the title of "roving reporter" for the March of Time; and evening with Father Barnard R. Hubbard, who has concluded his twelfth expedition into Alaska, pursuing his scientific study of the glaciers of the Far North, and also making a motion picture in color of the dances and games of the Eskimos.

"DESERT CAVALCADE," postponed to March 28-31, is held at Calexico, the All-American Canal City, and Mexicali, Mexico. The historical background of the two cities forms the base for the events and provides a pageant filled with the romance of Calexico and the Imperial Valley from the days of De Anza to the founding of the Imperial Valley, about 1900. The Cavalcade opens March 28 with a parade of participating organizations, featuring manners and customs of other days, with entries from Mexicali. The evening of March 29 is reserved for the pageant, beginning with the 17th century journeys of Captain De Anza and continuing to the time of the great flood, when the Colorado River almost destroyed the valley. Saturday night, March 30, the Junior Women's Club sponsors a costume dance, and on Sunday, March 31, the golf tournament is held.

MILLS COLLEGE CALENDAR for March and April holds much of interest to Bay City residents: The events are open to the public.

March 3, Lecture by Dr. Charles C. McCown, "Recent American Excavations in Palestine," Art Gallery.

March 10, Lecture by Dr. Edgar Breitenba, "The Mosaics of Antioch," Art Gallery:

March 3, Bit and Spur Horse Show—the Umbrella.

March 4, The Community Forum presents M. Pierre de Lanux, speaker, "The War Aims of the European Nations." Following Community Forums are held:

March 18, April 1 and April 15.

March 7, Mills College Undergraduate Modern Language Conference.

March 9, Convention of the California State Association of English Teachers.

March 6, Concert by Viola Morris and Victoria Anderson, English two-part singers in the Hall for Chamber Music.

March 13, Student Concert, Hall for Chamber Music.

March 17, Proficiency Recital, Margaret May Saunders.

March 31, Concert for Young People—Zenia Boodberg, pianist.

April 3, Concert by Ernest Strauss, pianist.

April 5, Dance Concert by Marian Tuyl and Group for the benefit of Finnish relief.

THE KITE FESTIVAL, a traditional Carmel event, is held March 9 and is as colorful as usual, and is held on the Hatton Fields Mesa.

WOMAN'S CLUB of Carmel presents Agnete Johansen, pianist and monologist, of Alameda at Pine Inn, Monday, March 4. Miss Johansen appears at the Oakland Forum in April.

IN GOLF DATES, the annual Pebble Beach Women's Championship, opening March 14, is important, making Del Monte of special interest.

DESERT CIRCUS at Palm Springs continues from April 3 to 6, with the luncheon, April 3, grounds of the Desert Inn. Guests in cowboy or Indian costume. Big Top Ball at the Racquet Club. Circus Parade, Palm Canyon Drive, culminating in the Circus at the Palm Springs Field Club, April 6.

LA PRIMAVERA, translated into the Spring Flower Show at Santa Barbara, is held at the National Guard Armory, April 5-6-7, sponsored by the Santa Barbara Horticultural Society. Floral and horticultural exhibits are sent from the estates of Montecito, Hope Ranch and Santa Barbara.

SWISS SWING is held at Holtville, April 7, and exemplifies the Swiss version of wrestling. It is a contest of muscle and agility.

CAMELLIA SHOW at Sacramento is held March 9-10 at McKinley Park Garden Center. Prizes are awarded for arrangement, variety of blooms exhibited by an individual and perfection of the flowers.

BIENNIAL CONVENTION of the Music Educators National Conference is held in Los Angeles, March 30-April 5.

BALLET GUILD, 36 West 44th Street, New York, announces plans for holding the first national competition for a new ballet, and is acting in cooperation with the Ballet Foundation. The competition carries three cash awards, for libretto, music and designs and the Foundation expects to produce the winning ballet with the Ballet Russe de Monte Carlo. Part one of the competition is for a libretto, and closes April 30. Part two is for music and for decor and for costumes, based on the libretto chosen. This part of the competition opens May 15, and all entries must be submitted by July 15. Judges are Philip Barry, playwrinht; John Erskine, author and musician; William Rose Benet, poet; and Leonide Massine, choreographer and artistic director of the Ballet Russe.

EAST BAY Children's Theater Association at the Women's City Club Theater, Oakland, offer "The Bumble Bee Prince," March 30.

NATIONAL WILD LIFE WEEK opens March 17, and reminds the nation that coordinated effort is necessary to protect what is left of our outdoor resources, and to restore what can be brought back. It is sponsored by the National Wild Life Federation.

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ART

LOS ANGELES

BOOK OF THE DAY SHOP, INC., 1312 N. La Brea Ave.: An exhibition of watercolors by Mary Cane, to be held from March 4 to March 18.

ART COMMISSION, Room 351 and the 25th floor, City Hall: Announces an exhibition of oil paintings by the Laguna Beach Art Association during the month of March.

CHOUINARD ART INSTITUTE, 741 S. Grand View: Presents the work of one of America's foremost illustrators. Floyd Davis exhibits original illustrations from national magazines.

LOS ANGELES MUSEUM, Exposition Park: During the month of March will show a remarkable collection of sketches in color and other paintings of Frederick Robinson of La Crescenta. Pre-Columbia Art exhibited from March 15 to April 30 and Alson Clark (one-man show) March 1 to March 30.

LOS ANGELES PUBLIC LIBRARY, 530 South Hope St.: An exhibit by Women Painters of the West will be held in Lecture Room, Central Library, during the month of March.

STENDAHL GALLERIES, 3006 Wilshire Blvd.: March exhibitions: paintings by Louis Kronberg, lithographs by Ben Messick, watercolors by Alfred Ybarra, and special showing of French Moderns.

OAKLAND

OAKLAND ART GALLERY, Municipal Auditorium: Annual exhibition of oil paintings from March 3 to March 31.

PASADENA

GRACE NICHOLSON GALLERIES, 46 North Los Robles Ave.: The Pasadena Society of Artists will hold their sixteenth annual exhibition from March 11 to April 20. Paintings by Lillian Miller, Indian paintings from the Grace Hudson Estates.

SACRAMENTO

CALIFORNIA STATE LIBRARY: Etchings and aquatints in color and in black and white by Max Pollack of San Francisco, during the month of March.

SAN FRANCISCO

PAUL ELDER GALLERY, 239 Post St.: From March 11 until March 13, drawings, sketches and lithographs by Pauline Vinson.

ART ASSOCIATION GALLERY: Oils by Jack Wilkinson will be shown through March 10. Beginning March 11 through March 24, an exhibition of oils by Lucien Labaudt. Watercolors by Nils, March 25 through April 7.

MUSEUM OF ART: Prints by Georges Roualt to March 17; photographs by Brett Weston through March 19; watercolors by Theodore C. Polos, March 5 through March 19; sculpture by Dorothea S. Greenbaum, March 5 through March 26; paintings by Amedee Ozenfant, March 5 through April 7; masters of the Bauhaus, March 8 through March 29; prints of the American Artists Association, March 12 through April 7; paintings by Ives Tangy, March 15 through April 14; primitive art, March 19 through April 15; paintings by Vaclav Vytlacil, March 26 through April 6.

MUSIC

SYMPHONY ASSOCIATION of Southern California continues the Philharmonic Orchestra series of concerts at the Pantages Hollywood Theater, with Albert Coates conducting. At the pairs of concerts, March 7-8, Mr. Coates gives the world premiere of Charles Wakefield Cadman's "Pennsylvania Symphony," which is a symphony of pioneers but filled with the beauty of Mr. Cadman's own state, the land of Penn.

YOUNG PEOPLE'S CONCERTS at Los Angeles are given by the Philharmonic Orchestra, sponsored by the Women's Committee of the orchestra. Two concerts are given, March 2 and 16, at Pantages Hollywood Theater, and one at Roosevelt High School, March 15.

SAN FRANCISCO SYMPHONY ORCHESTRA, Pierre Monteux, conductor, provides the concert pairs to April 19-20 at the Memorial Opera House. The season of symphonies consists of pairs of Friday afternoon and Saturday night (repeat) concerts. A notable group of guest soloists and guest conductors appear with the orchestra.

ART COMMISSION OF SAN FRANCISCO continues the series of Municipal Concerts, with the San Francisco Symphony Orchestra, Pierre Monteux conducting, at the Auditorium. Friday evening, March 1, the American premiere of Christopher Columbus, an historical epic by Darius Milhaud with Perry Askam, Vera Osborne, William Horne and the Municipal Chorus, Hans Leschke, director. Tuesday evening, March 12, Lotte Lehmann, Viennese soprano; Tuesday evening, March 12, John Charles Thomas, baritone; and Tuesday evening, April 9, Josef Hofmann, pianist.

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YOUNG PEOPLE'S CONCERTS at San Francisco, given by the Symphony Orchestra, are held at the Opera House on Saturday mornings, March 9, 16, 25, and April 6, and are directed by Rudolph Ganz, pianist, conductor and composer. He takes the place of the late Ernest Schelling, who led these educational events for the past five years.

CLAREMONT COLLEGES ARTIST COURSE, at Bridges Auditorium, Claremont, presents Vronsky and Babin, Russian duo-pianists, March 8, and on March 26 the Los Angeles Philharmonic Orchestra is heard.

ELMER WILSON CONCERT SERIES at the Civic Auditorium, Pasadena, offers Lotte Lehman, soprano, March 12, while John Charles Thomas closes the season, April 4.

RUTH SLENCZYNSKI, pianist, gives her first concert in two years at the War Memorial Opera House, San Francisco, Thursday night, March 7. The entire proceeds go to the relief work for Polish refugees. Born of Polish parents, Miss Slenczynski gladly consented to donate all proceeds to Polish war relief.

CALIFORNIA ARTISTS are presented in three musical events at the Hotel Huntington by Mrs. Belle Stewart. Alice Coleman Batchelder, pianist and founder of the Coleman Chamber Concerts of Pasadena, opens the series, Monday evening March 11. On the same program is Miss Genevieve Wiley, mezzo-soprano, and graduate of the Indiana School for the Blind. The second program is given by the Van Leeuwin Trio, flute, violoncello and piano, Monday evening, March 25. Friday evening, April 19, Lee Gilmore, baritone, sings, with his sister, Doris Gilmore, pianist, as accompanist.

THE POLLAK SEXTET, led by Robert Pollak, plays at the Beverly Hills Hotel, March 11, with Erich Korngold conducting and Marsha Norma, soprano, as soloist.

SAN CARLO OPERA COMPANY, under the direction of Fortune Gallo, on the annual transcontinental tour, opens at the Philharmonic Auditorium, Los Angeles, Friday evening, March 8, with Bizet's "Carmen," continuing:

March 9, "Lucia di Lammermoor" (matinee).
March 9, "Aida" (evening).
March 11, "Madame Butterfly."
March 12, "La Traviata."
March 15, "Rigoletto."
March 16, "Madame Butterfly" (matinee).
March 16, "Il Trovatore" (evening).

The San Carlo orchestra is under the direction of Carlo Peroni. Three new members have joined the company this season. They are Frank Perulli, tenor, in the lead of the Salzburg opera festivals; Ivan Petroff, baritone, heard in "Rigoletto," and Richard Wentworth, basso.

IN THE PAUL POSZ productions, San Francisco, Agna Enters, the well-known dancer, appears Sunday afternoon, March 24, at the Curran Theater. On the same series, Jeanette MacDonald makes her first concert appearance in San Francisco at the Opera House, April 19.

CHAFFEY ALLIED ARTS SERIES at the Chaffey Auditorium, Ontario, presents the San Carlo Opera Company in "Madame Butterfly" March 5, as the closing event of the season.

LOBERO THEATER FOUNDATION at Santa Barbara presents "An Hour of Music" on Sunday afternoons, featuring local artists, at the theater.

CIVIC ORCHESTRA of Pasadena plays Brahm's Symphony No. 1 in C minor in its entirety as the fourth concert of the season in the Civic Auditorium, March 9. Dr. Richard Lert conducts. Irving Katz and Leonard Selic, members of the orchestra, play Bach's violin concerto in D minor for two violins and string orchestra. Ballet music from "Casanova," by Deems Taylor, opens the program.

JOOSS BALLET may be seen as a part of the Behymer Artist Series, March 4-5, at the Philharmonic Auditorium, Los Angeles.

COLEMAN CHAMBER CONCERTS are presented at The Playhouse, Pasadena, on Sunday evenings. Raya Garbousova, 'cellist, gives the fourth concert of the season, March 3.

THE BEHYMER SELECTIVE COURSE presents Jose Iturbi, pianist, April 2, at the Philharmonic Auditorium, Los Angeles; John Charles Thomas, April 9, and Josef Hofmann, April 23, at the same place.

SONATA RECITALS are given at the home of Miss Adeline Veghte, 1390 New York Avenue, Altadena, on the evenings of March 5 and 29, with Lucile Vogel Cole, concert pianist, and Ruth Haroldson, violinist, as the artists. Miss Haroldson is the conductor of the Whittier Symphony Orchestra.

THEATER NOTES

THE PLAYHOUSE, long known as The Community, more recently adopted as the State Theater, on South El Molino Avenue, Pasadena, is a dramatic center of note. Here two plays are provided each month during the year, with an additional Midsummer Drama Festival. Each play runs approximately two weeks, opening on Tuesday evening. Matinees on Saturday only; no performance on Sunday. Gilmor Brown is production director. Charles Prickett is business manager. The schedule is as follows:

March 5-16, "Pancho," a comedy drama by Lowell Barrington.

March 19-30, "Room Service," by John Murray and Allen Boretz.

April 2-13, "Texas Nightingale," by Zoe Akins.

LABORATORY THEATER is an integral part of the Playhouse, Pasadena, and functions in conjunction, presenting plays by new playwrights, and reviving the best of the old dramas. Jean Inness directs, and plays are given nightly, Monday through Saturday, matinees on the final day. Junior Players alternate their productions with the Laboratory, and present "Seventh Moon," March 4-9. The Laboratory offers "Genius for Trouble," March 11-16.

LOBERO THEATER, Santa Barbara, continues the Spring Series with the production of "The Petrified Forest," March 14-15-16, given by the Community Theater Group under the direction of Dan W. Sattler.

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THE CONTRIBUTORS

Arthur Beckhard is the well-known theatrical producer who has a string of successes behind him and hopes there are more to come through his new Theater Alliance in California.

Louise Ballard, assistant curator of the Los Angeles Museum, is doing a beautiful job helping to assemble and organize the Pre-Columbian Show.

D. Garroway is one of the young men who ushers you to your seat at the concerts and knows more about music than most of the people who pay to listen to it.

Dr. L. M. Langner is at the California Institute of Technology and was the first man in charge of the Griffith Park Planitarium.

Dorr Bothwell is a color consultant who saves the day when someone finds that their favorite color makes them bilious. She usually has another and better one to suggest.

Paul Frankl is not only one of the best designers in California but has a reputation that leaps all boundaries in his chosen field.

Charles Gibbs Adams is an authority on landscape architecture.

Ramsay Harris is a professor of English literature at a junior college over there somewhere in the valley, and a fine kite man, too.

THE COVER (Continued from Page 2)

plenum chambers and the ceilings are used to radiate heat.

The walls are redwood both inside and out. Ceilings are plaster. All lighting is integral. Floors are covered with natural color matting. Curtains are sail cloth. The furniture was collected by the owner in Finland and Sweden.

An eighth-inch model of the house is on exhibition in the New York Architectural League show during March.

The house was designed by Harwell Hamilton Harris.

HOLLYWOOD PLAYHOUSE, Hollywood, continues "Meet the People," under the direction of the Hollywood Theater Alliance.

YALE PUPPETEERS are seen at the Assistance League Playhouse, Hollywood, March 7-14.

COMMUNITY PLAYERS of Palo Alto follow one good production with another, maintaining a January to June schedule.

AMERICANA THEATER, Lake Avenue and Mt. Curve, Altadena, is supported by a community group who vary new plays with old favorites.

CARMEL PLAYHOUSE, under the direction of Edward Kuster, is preparing "Our Town" for production early in April.

DENNY-WATROUS presents "Streets of New York," March 15-16-17, at the First Theater, Monterey; March 30, "Yale Puppeteers" at the Sunset Auditorium, Carmel.

SPRING PLAY is given by the Associated Students of Mills College, March 15-16, Lisser Hall.



ARRANGEMENT WITH HANDS - IVAN BARTLETT

Swiggett and Bartlett

These two young California artists are rapidly achieving national acclaim for their numerous contributions to the print shows. They have won several first prizes for black and white and colored lithographs. Despite their individual talents, they make an excellent team in doing murals. A recent awarding of a post office mural is a proof of their national recognition. At the San Francisco and New York World Fairs they were represented in the Fine Arts buildings.

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Of Music -

D. GARROWAY

An unforgettoble musicol month was lounched in Los Angeles with two recitals by the Herculeon pionist, Artur Rubinstein. His oppearances drew lorge crowds in spite of raging elements, and he proved once ogoin thot he is one of the titons of the piono. With hushed owe, oudiences sit entronced under the spell of his prodigious technique and seorching interpretotions of both classic ond modern literoture. His playing is vitol ond delicote, precise yet explosive. Ravel, Shostakovitch, Sxymonowski and other moderns ore demonstroted ot their best under his magicol but understanding fingers. An all-Chopin progrom wos beoutifully nostalgic, yet his impeccoble taste never allowed him to stoop to the fotol sentimentol depths.

Blonde ond svelte Helen Jepson mode her annual oppeorance in the Philhormonic Auditorium swothed in on ouro of glomour. She is on engoging artist of no meon ottoinments, ond her lovely voice responded mosterfully to the vorying demands of o well-built progrom. In o porticulorly interesting French group, her lyric quolity wos deftly wielded. To the surprise of mony, Miss Jepson's interpretotions of severol Hugo Wolf songs showed her voice to be more thon on instrument for loughter and frivolity. She is steadily growing with each oppeorance in more serious fields, ond it is grotifying to know that Americo con produce such on ortist.

Fritz Kreisler, moster violinist, oppeored with the Los Angeles Philhormonic Orchestro in its new home in Hollywood, ploying Brahms' Concerto in D Major. His performonce hod the finesse ond moturity of o greot artist, but, in all honesty, his technique ond tone ore showing signs of odvoncing yeors. With due consideration to him, however, his place omong the immortals is secure, ond he need never feel thot he is no longer wonted on the concert stoge.

Morion Anderson, great Negro controlto, wos once ogoin welcomed in Los Angeles by o legion of odoring concertgoers. Blindly worshipped by members of her own race ond in the fortunote position of being o successful product of Americon publicity, Miss Anderson olwoys is ossured odulotion. By no meons is it meont thot she is not o very sincere ortist and superior musicion. But she seems to be only one out of mony fine singers in America; she should not be clossed omong the unforgettoble unless it be for her sensotionol coreer. Her upper register hos by for the more beoutiful quolity, while her fomed lower tones were at times rough and coorse. Her interpretotion of Schubert Lieder on her Februory 20 recital left much to be desired. The oria from "Cormen" wos the most refreshing number on the progrom for those who are ennuied of her usuol concert fore. Marian Anderson is, it must be emphasized ogoin, o fine ortist of undoubted integrity who hos been token into higher realms thon seems necessory by on over-enthusiastic public.

A FEW RECENT AND NOTABLE RECORDINGS

Brahms: Quintet in F Minor for Piono ond Strings, Opus 34. Performed by Rudolf Serkin and the Busch String Quortet. Recorded by Victor.

Strictly speoking, this is not one of the newest releoses, but the first "edition" having been sold out before it wos pressed, the recording is worthy of ottention ogoin. Mognificently performed and recorded, the Busch-Serkin rendition of the superb Brahms' work should be in every library. To those not olreody beguiled by the mysterious charm of chamber music, this quintet will moke o good introduction.

Debussy: Nocturnes — Nuages, Fetes, Sirenes. Performed by the Philodelphio Orchestro conducted by Leopold Stokowski. Recorded by Victor.

(Continued on Page 35)



From Morch 15 through April, the Los Angeles County Museum will present its secand major exhibition of the year. This will be an exhibition of Pre-Columbian Art—objects foshioned by the Mayas, Taltecs, Aztecs, Olmecs, Zapatecs, and others before stout Cartez ond his Spaniords arrived in 1519 to destroy the notive civilizotions.

There will be orchitecturol models of Moyan temples and examples af sculpture. A magnificent stane head of a Mayan warrior, that was once a piece of architectural decaration, supports the theory of an Asiatic arigin af these sauthern roces by its high cheek bones and tilted eyes. Other painted heods of warriars show the high headdresses in all their splendid calar. Marble vases are cavered with complicated surface patterns and have strange animol farms far handles. Masks are cut fram anyx, jadeite, and marble. When it is remembered, as far as we know, the craftsmen who carved these things had no metal tools but anly stane anes, and when we are told that their modern descendants given stone taals are unable to more than scratch the surface af similar materials, these ochievements are the mare amazing.

A great deal of pottery will be shown, the types varying from amusing archaic pieces ta beautifully painted bawls. The gold work is composed mastly af persanal arnaments; masks, breast plates, pendants, etc. There are also many shell ornaments, pectorals, and ear ornaments, jadeite beads, and pendonts.

In addition, there will be a number af miscellaneous things such as whistles and musical bones that help piece tagether the everydoy life in those ancient times.

Director Roland McKinney has assembled this comprehensive exhibition fram the outstanding collectians scattered over the continent. The Middle American Research Institute of Tulane University, New Orleans; the Museum of the University of Pennsylvania, Philadelphia; the Braaklyn Museum, New York City; the International Studia Art Corporation; Mr. Joseph Brummer af New Yark, and Dr. Kelly, well known for his collection of gald, all have generously contributed to the exhibition.

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Travel

The first hint of spring in the air is apt to find the Californian dusting aff his passport and ottuning his mind to the lure of the travel bureaus. Heretofore, provided one's bank balance wos in condition, there wos latitude af choice — one could weigh the advontoges of a Scandinavian cruise agoinst a visit ta one's English cousins; or decide between a music festival in Germany and the lift of a holiday at Copri. This yeor European travel is restricted, and the wandering American, na longer tempted to journey obroad, is resolving to freshen his outlook by trovel at home.

Many Easterners who have entertained quaint ideas about the life and hobits of the West are going to form a long-delayed acquointance with the residents of California. Statistically speaking, the sunny slopes of the Pocific Coast probobly will be overrun with visitors this summer. By next outumn the penthouses of Manhatton should echo with reminiscences of Nature at Grand Canyon, cocktails ot the St. Francis, ond racing at Santa Anita.

Meonwhile, let us hope that Califarnians, with equal fervor, will be recolling o trip through the green hills of New Englond, an evening an the Roinbow Roof ot Rockefeller Center, ond o visit to the art colonies at Provincetown ond Old Lyme. Perhops, with our flore for trophies, we shall hove brought home a reosonably desirable keepsake from one of the Soturday afternoon auctions thot still enliven rurol New Englond. Certoinly one's talents for bargoining, shorpened, let us soy, by sessions in the bozoars of Cairo, should take on o keener edge when the prize is o pair of colonial candlesticks or a poisley showl fetched to our shores long ago by clipper ship.

Among the more orticulate of returned trovelers there hove been long evenings devoted to descriptions of the Itolian lokes ond the roodways olong the Riviera. Sometimes there even hove been colored movies, shown in the drowing room, to supplement these remorks. But hove we ever heard our compotriots commond one another's ottention in behalf of the rugged beauty of the Storm King Highwoy, leoding from the Polisades of the Hudson up to West Point? Does anybody ever dwell conversotionally upon the loke country of our own Adirondocks except to mention the virtue of its trout? Yet this is a portion of Americo thot is rich, not only in naturol beauty, but in historic legend; ond this is a time when our own history ond geogrophy ore beginning to take on personol significonce.

Of course one could nat wish a worse fate for o favorite enemy thon to have him endure the humidity of the District of Columbio in summer. Yet Woshington is so much in the news and on the air thot a short visit to the new Woshington that has sprung up in recent yeors will contribute more to the vigor of one's thought thon o shelf full of books on political science — or, to be very procticol, o series of sessions with o broker in the board room. And so, in lieu of Paris this season, there is Washington; and instead of Versailles, there is Mount Vernon on the Virginio shore of the Patomac. Of oll the spots in America, it symbolizes the mast neatly o dignity of living thot olways hos equolled the best in Eurapean tradition.

With customary British reserve, our neighbors to the north are pointing out that no motter how deep their concern for the fortunes of the Mother Country, a welcome always owaits us in Conodo. But ot Rousses Point moy the tourist abondon his immediate nostalgia for the islands over the seo! The Frontenoc at Quebec still stands; the Plains of Abrohom, hard by, hove been spared the sight of battle for neorly two hundred vears. The Union Jock still woves with toctful ou-

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thority; and off the beaten track, in the haven of thase Nava Scatia villages, the flakiest af Scatch scones are still served when the vicar arrives far tea! Then there is Montreal, neglected since repeal, far all the warld like a mavie friend whase optian was nat renewed. Hoping that all will be far-given and fargatten, Americans are preparing ta revisit the French quarter; ta ride in the gilded char-a-bancs, and ta try far a bargain at Revillian Freres. After that there is still Banff and Lake Louise ta take ane's mind aff the remate glary af the Alps; and Alaska ta campensate far the farbidden fjards of Narway.

Whether Vancauver, Victaria ar Seattle is the paint af departure, tourist bureaus are warning of heavy advance reservatians far cruises ta the Arctic Circle. The seasan is shart; the sailings, though leisurely, are limited in number; and many af us appear ta be shawing the same belated interest in this part af the warld that might be evinced in a distant relative about ta leave us maney.

But an all-time favarite with travelers wha must authenticate even a taur af their awn cauntry with a few days at sea will be the combined train and baat trip between the West Caast and New Yark. Far years ane af aur western railroads has maintained an arrangement with twa steamship lines whereby it is passible, at no additianal cast, ta travel either ta Galvestan ar New Orleans and there embark far a caastwise cruise af nearly a week's duration that ends at the piers in the Narth River. On the cruise, sailing fram Galvestan, there is a day's stop in Miami which enables passengers ta enjay a brief but camprehensive view af a much-discussed resart. The train and boat cannectian in New Orleans can be sa adjusted as ta enable the traveler, in his awn good time, ta taur the French quarter near the dacks; ta visit the lavely Cathedral af St. Laui's unmalested by guides, and ta wander thraugh the ald Spanish museum whase mementaes include such cantemparary treasures as the castumes af Mardi Gras queens and an ail partrait af Huey Lang.

The recent safety act far American passenger ships is cantributing ta the peace af mind af all wha cantemplate travel at sea. Since its enactment, daubtful vessels have been either discarded or completely recanditianed. This impravement, tagether with peace in the Pacific waters, has kept haliday cruises ta the Hawaiian Islands well within the itineraries blessed by the State Department. Mexica and the ather American republics, taa, are given the benign appraval af gavernment afficials pravided one travels by train ar plane ar abaard the vessel af a neutral natian. Fram the West Caast ta Mexica City, transpartatian facilities this year cansist af plane and train; and a variety af summer taurs have been evalved by these companies ta ease the Califarnian's sense of lass aver the withdrawal fram Canal service af the luxury liners.

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By DORR BOTHWELL

So you love Color!

A love of color to the color consultont is merely the springboard for the initiol leop into the study of the physics of light. For color is light. Pigment or point is merely o substonce which, when spreod on o surfoce, chonges the refraction ond obsorption of light by thot surfoce.

Color has mony properties. It con moke o solid woll seem os insubstontiol as o cheesecloth curtoin. When working with on orchitect the color consultont is coreful thot the color used does not destroy the orchitectonic unity of the structure. The theropeutic quolity of color is still to be completely explored, but the color consultont keeps obreost of oll discoveries reported in the medicol journols. Like so mony remedies, thot which cures con olso kill. During the lote civil wor in Spoin, color wos scientificolly used to produce torture chombers more diobolicol than the rock ond pendulum of the Inquisition.

A color consultont working with o well-known psychologist in Vienno devised o woiting room in which potients were reloxed ond mode receptive to treotment by meons of colored light. The wolls, carpet, furniture ond upholstery were oll the some shode of very pole neutrol groy. Indirect light flooded an oval spoce in the ceiling directly obove the divan. When the potient entered the room, the light was soft ond colorless. Once settled on the divon the ovol spoce overheod slowly suffused with color. If the potient was suffering from mentol disturbonces resulting in meloncholio, the color chonges storted with pole pink-violet, through rose-pinks to peoch tones, the light becoming stronger with eoch chonge of hue until ot lost the room wos flooded with worm yellow light. This wos held steodily for o few minutes, then it too groduolly foded to be reploced by the soft colorless light seen upon entering the room.

Everyone reocts to color, though os o rule this reoction is entirely subconscious. The cose of the cofeterio with the blue wolls is o good illustrotion. The owner, thinking thot blue ond white wos o nice cleon combinotion, ordered the wolls pointed blue ond the woodwork white. Unfortunotely, blue wos just blue os for os he wos concerned, so when the pointer mixed up o nice ice blue, he opproved the color. Result, everyone comploined of the cold ond of drofts. The sole of solods ond ice creom dropped. There wos nothing the motter with the temperoture of the room; it was just the subconscious reoction to o very cold color.

Then there is the stronge foct thot of oll the food we eat, nothing is colored o true blue. The blue-violet of gropes is the neorest we come to blue, but never o cobolt or turquoise. People would shudder owoy from o gelotin dessert colored o bright blue, ond yet relish the some dessert colored red or yellow. Why? Becouse deep in our subconscious mind blue food is ossocioted with the unnoturol, with poison or perhops blue mould. Color ossociotion governs oll subconscious color reoction ond the color consultont must keep this olways in mind.

Another foct sometimes overlooked is the brillionce ond warmth of the daylight here in southern Californio in comporison with the blue light of the Eost coost. A New York beouty solon foiled to toke this difference into considerotion when opening o bronch solon on the West coost. The color scheme used in the Eost wos duplicoted even to the speciolly colored Micorto tops on the monicure tobles. This color hod been corefully worked out to moke the honds of Eostern customers look os white as possible. But out here the color of the table tops gove the reverse impression. The longer o customer looked ot her honds os they rested on the toble, the more they looked like boiled lobsters. A color consultont could hove soved them from moking this mistoke.

How to cut down the brillionce of the light reflected from lorge stucco buildings ond yet keep them cleon looking is onother problem for the color consultant. When the oirport buildings of the Union Air Terminol in Burbonk were to be repointed, o color consultant was colled in. The light bouncing bock ond forth from the poved runwoys to the buildings wos blinding. The tosk wos to mix some sort of off-white color which would obsorb the glore. After much mixing on ordinory looking tonnish color wos evolved which when tested by o light meter wos found to obsorb o lorge omount of light, olthough oppeoring light in volue. When the pointing of the exteriors wos completed the buildings looked o nice light creom color, but the blinding glore wos procticolly gone.

The color consultont's field of octivity is o wide one, ronging from small homes to lorge institutions. Even churches hove found their odvice useful, especiolly when deoling with the problem of how to keep the interest of the young people. One lorge city church hod provided o bosement room for the progroms ond sociol octivities of their youthful members. But the response locked enthusiasm. One look ot the room told the story. Dreory groy wolls, wolnut finish woinscot, brown linoleum floor ond drob monk cloth curtoins on the plotform. Lorge blue doylight globes in the indirect lighting fixtures odded o horsh note to the generol feeling of depression. A week loter the room wos tronsformed. The ceiling wos pointed o deep primrose yellow, the sidewalls the light soft color of wheot. A terro-cotto color used on the woinscot formed o middle volue between the brown linoleum ond the light walls. The monk cloth curtoins on the plotform, the center of interest, were dyed o pole blue-violet. Becouse of the high light refrocting quolities of the colors used, the doylight globes were reploced by ordinory sixty-wott globes, o consideroble soving in electric current. The enthusiostic response on the port of the young people wos omozing.

Children ore highly sensitive to color. Knowing this, the Rockefeller Hospitol for Blind Children colled in o color consultont to plan the colors used in the corridors ond rooms. Lorge oreos of pure, cleor color were used. To the children who were slowly regoining their sight the color wos stimuloting. But for those who were going blind it wos hoped thot they would store owoy memories of these bright hues before the dorkness wos complete.

It is o mystery why institutions creoted to minister to the needs of people in ocute mental distress blondly ignore their most potent olly, color. Hospitol foyers, woiting rooms, moternity words ond children's rooms cry out for the cheer thot color con bring, while the dull, mournful color used in funerol porlors serves to heighten the very grief they try to soothe. But the worst offender of all is the subdivision with its rows of little houses, where the clever orrongement of room is nullified by unutterobly mediocre color schemes.

Just eighty-three yeors ogo the first scientific discourse on color wos delivered in Poris. Since then the use of color by scientists hos grown opoce. And now the color consultont enters the field to opply thot scientific knowledge to everydoy problems.



STILL LIFE—FLOWERS, by KARL HOFER

GARDENS

CHARLES GIBBS ADAMS

So plan and fashion your garden, however great or small it may be, that it will bring pride to you and joy to all beholders.

A good one need cost no more than a bad one.

Remember that there are three prime ingredients to your recipe: love and thought and fertilizer. And, if you are handicapped with the rich but difficult adobe soil that blankets so much of Western land, there will be a fourth ingredient: cheap slaked lime or good wood ashes to sweeten it.

Do not let space dismay you, whether vast or very small. There are good gardens on fifty-foot lots and bad ones on thousand-acre estates.

You have likely seen a garden crowded with bright-colored rocks and German gnomes and "artistic" yellow foliage like Golden Privet, which were a horror. You have also seen small gardens with a welcoming path from road to door of a simple cottage in good taste, bright with old-fashioned flowers from ten-cent seed packages gladdening the way; that were a joy.

You have seen great estates full of ugliness without excuse, like one I can think of on a main highway. It is surrounded by a grand iron fence painted to masquerade as silver; it has a grotto of imitation cement boulders; its statues are ladies in concrete; its ornamental trees are regimented like a crowded orchard. If the opulent owner could not develop taste, she could have hired taste. You have seen an estate of equal size, graced with a great sweep of satisfying lawn, with trees grouped as nature would assemble them — around generous open spaces, with flowers in harmonious color schemes about the edges, and with no bagus ornament to insult the eye.

The prime requisite to good gardening — ance such physical matters as level and drainage, circulation, soil enriching and sweetening are attended to — is the development of simple restraint.

Just as one must choose a few good friends, a few good clothes, a few good foods, a few good amusements, so must one choose a few, a very few, good garden ornaments, a few good trees and plants, and then make love to those. The gardener who attempts to have everything has nothing.

If your choice of trees must be limited, then be wise enough to stick to those that give fine food and drink along with beauty.

Where can you find a tree more stately than the Pecan? Where is cooler shade than the Walnut or the Avocado affords? Where is finer lustre and design of foliage than the fruitful Loquat shows, or the nutritious Queensland Nut? Where are lovelier Spring flowers than those of the Peach, particularly the Lukens Honey? Or gayer Autumn color than the Persimmon parades, especially the Hachiya; or the Pomegranate? Where is a tree more lavish with beauty in many forms than the common Orange with lustrous two-toned foliage?

The same is true of many of the finest shrubs. Who knows a more dressy bush than the Strawberry Guava? What flower brings brighter Winter yellow to the garden than the Kumquat? Where is finer foliage than that of the Asparagus or the silver Artichoke? What better covers a fence than the vines of the luscious Boysenberry or Youngberry, and gives, as few things do in California, rich red leaves for Autumn color?

You must give thought to color, too, especially if space is limited. Nature never makes color messes, as Man does when he plants purple Bougainvilleas and Poinsettias to bloom together, or orange Bignonias with magenta Lantana.

Yellow, orange and white make a good scheme, plus a little brawn (as found in French and African Marigolds, some Chrysanthemums, Calliopsis and Wall Flowers) for accents. So do yellow, orange, blue, and purple. Or blue, pink, and lavender, plus a little deep purple for accent. Or, with a Spanish house, for instance, yellow and clear reds (never purplish ones). A garden in many shades of blue alone is a joy. On the other hand, one of pinks alone proves very characterless; but if one must have a pink garden, let him religiously avoid mixing the yellow-pinks and the blue-pinks.

In any scheme, a little white is always a help. And wherever there is color clash or danger of it, you will find blue the real peace-maker.

In using complimentary colors together, such as red and green, blue and orange, yellow and purple, much more pleasing effect is gained by using at least as much of one as the other.

Of course, if you are impatient of color schemes, you can mix all shades you fancy just so long as you omit hard magentas, violent oranges and red purples.

So much, now, for color, though we could discuss that for two hours.

It seems almost an insult to tell intelligent people to put the tall things at the back of the bed and graduate down to

(Continued on Page 35)



SEATED WOMAN • CARL T. SCHMITZ, SCULPTOR

. . . I know what I like

By LOUISE BALLARD

It is strange that one rarely finds a person who professes to a thorough knowledge of art, yet nearly everyone knows what art is, or rather what he likes it to be. An instinct for the meaning of art and beauty, and an ability to solve theoretically current political situations seem to be the two things in this hard world that may be acquired without effort or special study. The statesmen and the philosophers may doubt and discourse, but the Average Man still insists stubbornly that he "knows what he likes."

And he is perfectly right in claiming that art should be, first of all, something we like and enjoy, not something to be admired through snobbishness nor blindly praised through the fearful uncertainty that sends us to buy mouth washes and books on self-improvement. On the other hand, what the Average Man likes isn't necessarily art. Usually, however, the difficulty is just that his repertoire of "likes" is too limited.

The two main reasons for much of the belligerence and bewilderment concerning art are: first, the provoking but prevalent human tendency to like only that which is familiar; and second, the equally prevalent and provoking failure to use the eyes nature gave us and so increase our store of familiar things.

This snail-like habit of moving slowly and of pulling in our eyes when startled explains all the Artist vs. Public brawls in the history of art. The public is apt to accept the artist's shorthand version of the world about us rather than go to the trouble of interpreting it for himself. This would make for a perpetual good-will festival of sweetness and light if it were not for the fact (so admirably brought out in Mr. Roland McKinney's article of last month) that each new generation of artists feels that its justification for being is to break with the style of the immediate past that is exhausted and express the spirit of the new era, without losing the qualities essential to all good painting, regardless of style. Then the public, with its love of the familiar, its distrust of the new, and its lazy observation, having just gotten comfortably used to the style that the preceding generation found revolutionary, finds itself trundling along twenty-five or fifty years behind the times. The result is a series of situations that would tax the powers of professional family-relations soothers and international-relations jugglers.

The move best calculated to bring about peace is for the public to wake up some bonny New Year's morning with a resolution to expand the boundaries of "what it likes."

For familiarity breeds not contempt but a pleasant glow of recognition that is the core of the public's contention that it "knows what it likes." To be exact, the public likes what it knows, and wants only carpet-slipper art; art, well broken in and comfortably fitting the hollows and hummocks and corns of its long-held notions of beauty. The painting that rings the greatest number of bells of memory and association is most pleasant to him. Grant Wood painted "Woman with Plants" because he suddenly saw the decorative value of the white ric-rac braid on his mother's apron, but most people like the picture because it reminds them of women they have known who looked like that. A landscape appeals because it is reminiscent of a wonderful vacation spent in a similar spot. A portrait is admired not for its admirable composition but because it looks just like Uncle Elmer. This may be enjoyment but is is art appreciation in a very rudimentary stage. What is needed is less wandering through the halls of memory.

The next move in the invasion of the art world is to learn to look at colors, lines, and forms for the fun of it. Our modern generation is notoriously unobserving, as the testimony in our law courts will prove. Few of us remember the color of the roof of the house across the street or even whether our friends have blue or gray eyes. We may notice that the peach tree is budding but we are not conscious that the tight, little nodules are the same wine-dark red as the begonia leaves, or that the hoe leaning so carelessly against the fence repeats the angle of the shed roof and the lines of the shadows. If the Victorians had been in the habit of seeing for themselves, there would never have been the horror and indignation, the fuss and bother, that there was when the Impressionists declared that shadows were not black or brown but blue or violet.

When we begin to see new harmonies of color, repetitions of line, and the relation of shapes to one another, we are beginning to see with the eyes of an artist. We are at the stage the artist is in when he starts planning his picture or piece of sculpture. What we see is the raw material from which he builds what he chooses. Having observed for ourselves those bug-a-boos, the abstractions: lines, shapes, and colors, we meet them in his work with the pleasure usually reserved for meeting ex-college roommates and with the same interest in "how they turned out."

The next and final step is to try to understand why they "turned out" as they did.

There are three aspects an which to judge a work of art: technical mastery; emotional and intellectual expression; and communication. Just as there are three elements necessary to the existence of a work of art: the raw materials, the artist, and the person who views it.

The raw materials include not only the paints, marble, stone, etc., but such things as knowledge of perspective, anatomy, principles of balance; in short, a thorough knowledge of nature. The ability to use these things to his purpose constitutes the technical mastery af the artist.

Next comes the hard part. Our Average Man is surprised, not to say incredulous, when told that there is any mental effort entailed in the business of being an artist beyond that of copying what one sees. The difficulty is that there is such a multiplicity of things seen that the artist must select what is to him most signficant. Then these things must be arranged, altered, and constructed so that they form a satisfying unit, complete in itself. Paths must be built out of line, color, and mass for the eye to follow. Then if the artist is worth his salt, he will also try to express what he thought and felt about the thing. All the great artists, whether Rembrandt, Rubens, or Rouault, have been creators, not imitators. What they make need have no pratotype in nature or art. The one check on the artist is the necessity of making himself understood to others, which brings us to the last aspect, communication.

In order to be considered a work of art, a thing must be considered beautiful by someone besides the artist. Critics and philasophers are still arguing as to what constitutes a quorum in this matter of the good, the true, and the beautiful. But for practical purposes it is safe to say that if a sizable group of intelligent people, who are in a position to know, find honest pleasure in certain works of art, our friend who "knows what he likes" may be missing something if he daesn't, at least, take an unbiased squint at the stuff. The telephone, as well as art, is an instrument of communication, but it isn't much good unless you take the receiver off the hook.



Left: "The Haunted House" - Florence Standish Whiting

Below: "Winter Landscape" - Joe H. Cox





Left: "South Wind" - Paul Clemens

DESIGN

A rich Chinese sent his son to the greot philosopher, Soroi, to round off his educotion under the influence of the soge. Not long ofter the young mon had orrived, the wise mon sent him bock to his fother with o note reading: "If you bothe a dog in the seven seos it will be the dirtier for it, as it will roll around on too mony beoches to dry itself."

The vorious Art movements in Colifornio may oll be compored to the obove dog. In o voin effort to produce o style of our own, we hove combed the beoches of the seven seos. We hove token o shot ot Italion, French, Sponish ond Moroccon Art ond Architecture with the rest of the Mediterroneon thrown in for good meosure. We hove tried neighboring Mexico, for-off Jopan, ond of lote we have token to beochcombing in the South Seos ond tropicol Boli. The result is olwoys the some — the forther we go, the more we get owoy from the locol scene, ond instead of finding o style of our own, we lose ourselves in substitute styles on borrowed time.

Style, like o tree, must root in the eorth, get its strength from the locol soil and, like a tree, its development will depend on the proper surroundings that condition its growth ond well-being. Translated into Art, whot does this mean? It simply meons thot we connot forever go on copying whot others hove done, but that we must, in the field of opplied Art ond Architecture, show the some creotive obility so typicol of Americon enterprise in every other field of endeavor.

It is my contention thot southern Colifornio is the logical spot for the centralizotion of the decorative ort movement in Americo.

The logicol spot, for it is olwoys the south of every country where life is eosier under bluer skies, where colors shine brighter under o wormer sun, where more time is spent in the open, thot the decorotive orts flourish best. In the south of Fronce, dons le Midi, ond in the Basque country, you will find pottery moking ond weoving ot its best. Bovorio, in south Germony, not Prussio to the north, hos for centuries been the art center of that country; ond Denmork, the southernmost of the three Scondinavian stotes, has always excelled in colorful chino ond earthenwores, metol orts ond hond-wrought silver. Also, in southern Itoly ond Sicily we find brighter colors, more vivid patterns, bolder designs in everything, in the colors of their houses, the wheels of their donkey carts, the spoghetti plotes ond the colorful showls on the shoulders of their dork-hoired beouties. It would seem thot more of the joy of living finds its woy into the work of the decorative ortist working in the open os compored to the work done behind closed windows under bleak skies.

At present there ore mony efforts under woy endeovoring to moke Los Angeles the art center of the United Stotes. Let us understond that the decorotive art movement os it storted here ond os it hos existed in Europe for close to forty yeors is of but little interest to the public ot lorge. The reoson is thot from the outset it oddresses itself to o smoll minority of the weolthy, ignoring oltogether the one hundred ond forty million customers who todoy determine the success or foilure of ony enterprise in this country. In Colifornio, os in Europe, the decorotive orts ond crofts movement storted os o Renissonce of the hondicrofts. As such it is doomed to foilure, os the rigid trodition necessory for the well-being of oll crofts is no longer existing.

If the decorotive ort movement in America is to fulfill its purpose and reoch its oim, we must use our heods, concentrote our efforts, think in terms of quantity production, ond of working for the many. We must oim ot giving a better foce to the workodoy world ond we must not forget the humon heart beoting in the breost of those for whom the work is done. We hove todoy in Colifornia a number of excellent creotive craftsmen. Their work is tops ond ronges with the best. It reflects not only the fine croftsmonship ond creotive ability of the moker, but it olso ond very definitely hos a spork of the sunshine of this countryside. The pottery in its colorful glazes ond rough textures is typicol, for the South bespeaks of the flowers of our hillsides ond the joy thot went into its making. The handweavings mode here ore just os expressive of their southern origin. Quite noturolly, the beoches, desert resorts, ond mountoin ploygrounds oll coll for fobrics, both for foshions and for furnishings, thot must be much different from the sophisticoted requirements of the city. There ore many excellent weavers throughout Colifornia; some use handlooms, some hove perfected their fly shuttles to rivol the work of the hondlooms. Colifornio-mode fobrics hove creoted o morket for themselves all over the United Stotes. They ore distributed notionolly and the best of our weovers hove received internotional occloim.

With wor in Europe ond conditions in centrol Europe as they hove been in recent yeors, Colifornio hos ottrocted more talent, ond reolly greot men, to her shores thon could be expected in calmer times. To ottroct creotive minds, however, is not enough. In order to produce by hond, it is importont to hove a morket for one's product, ond here ogoin luck hos been with us.

Europeon conditions os they ore, stores from coost to coost are looking for o morket to supply the demands for ort ond craft wares previously brought in from obrood. The gift buyers who mode annual trips to Fronce, Itoly, Spoin, Czechoslovakia, ond other morket ploces now come to Los Angeles, hoping to find here whot they no longer con get from foreign countries. What luck, then, to have not only o sunny ploce to create in, with on otmosphere conducive for work, but at the same time to have the eyes of a continent wotching whot we produce with purse strings open reody to occept whot we have to offer. Not only ore the Europeon workshops closed, but many of the creotive minds thot hove designed for these studios ore here. With conditions os they ore, it tokes but little imaginotion to foresee o bright future for the orts ond crafts movement in southern Colifornia.

PAUL T. FRANKL

Notes in Passing

● Soon the great Picasso show, like the Gauguin and the Van Gogh exhibitions, will have come to the West and be gone again, leaving Los Angeles primly innocent of the fact that the finest collection of one of the most exciting figures in modern art has been a scant 500 miles from the city limits.

The Picasso show has been playing to standing room only in New York for months. The Gallery had to be closed three times in one day in order to empty it for the mobs clamoring at the gates. The performance will undoubtedly be duplicated in San Francisco, but nothing is being done to bring the pictures south. The sum needed to cover transportation and insurance is so small when one considers the importance of the event that it cannot be mentioned without a blush. Isn't there a committee that needs an excuse to gather around a tea-pot and pass the hat? Unfortunately, Roland McKinney is very busy with great plans for a Pan-American Show, but if properly approached he might be persuaded to do a bit of graceful canapé-gulping for the cause.

It's the greatest show on earth, ladies and gentlemen, crying to be exhibited for a paltry three thousand dollars. Couldn't the Chamber of Commerce be persuaded to finance something other than free orange juice, or isn't southern California going to be the Athens of America after all?

● We were mighty pleased about Pinocchio until we talked to Janet Emma McKenzie. Janet Emma is eleven and pretty doleful about the whole thing. While she is determined to be patient and indulgent with everyone, there is no doubt that she holds strong opinions on the matter. The fact is she is furious, and regards the picture as a totally unwarranted intrusion upon something she had a hand in creating, at least for herself. "Grown-up people should stay where they are and keep their noses out of things that belong to boys and girls. We make Pinocchio in our own heads just like you did when you were a little boy, but when you grow up it's supposed to be all over and finished, and if it isn't you ought to keep still about it and not spoil our fun."

Of course, Janet Emma is a foolish, precocious little girl who should have her nose rubbed in such nasty ideas and be put out into the yard to eat angle-worms. But somehow we aren't as happy about Pinocchio as we were. We are plagued by an uncomfortable feeling that Mr. Disney's figure isn't at all as we "made him up in our own head" a long time ago. We've been digging back trying to put that other Pinocchio together again as he was and we have an awful feeling that the bits and pieces will never make the dream again because some of them are Oh, so lost, so lost, and Janet Emma McKenzie is a horrid little harpy and she ought to be burned as a witch.

● "Gone With the Wind" was certainly a great big picture. We sat in the seventh row, and after Atlanta went up in flames we came out of the theater with our lapels singed off. The several million dollars worth of "Epic Sweep" left us slightly deafened and certainly color-blind. The only performance that gave us anything to remember was that of Olivia de Havilland. Her Melanie had truth and warmth and dimension. The scene on the stair with Hattie McDaniels as they go up to the room where Butler sits alone with the dead child is something to see. Most of everything else, however, is pretty pretentious stuff and the process shots are incredible, especially the final fade-out on Scarlett as Tara rises in the distance. You will find the same sort of thing on old-fashioned hand-tinted candy boxes.

● Gump's at the Ambassador is showing a collection of particularly fine Cambodian art. A group of little figures represents one of the neatest examples of pure mean-minded caricature we have seen. One in particular is absolute malevolence and looks amazingly like Willie Howard, only they call him "Charlie." He is kept in a drawer most of the time because he steals the attention of visitors away from the beautiful and more serious-minded things. A Miss Ware will show him to you, but please have him put back immediately, and remember we saw him first. It's just a matter of building up the reserves in our penny bank.

● It might be a good idea to mention Pinocchio again because it gives us an excuse to pose a question that stumps everybody if you ask it quickly enough. Who wrote the story? Of course, we all know he was an Italian; some of us might know that his name was Collodi, but did anybody know that his real name was Carlo Lorenzini and that he took his pen-name from his mother's village in Tuscany, that he died in 1890, and spent most of his life as a government official?

● In the Name-of-the-Month Department we had intended to record the simple dignity of a Miss Mary Ann Such and let it go at that, but last week we came face to face with a name that should be filed away for exhibition to one's choicest friends. In Santa Barbara, over a miracle of a banana cream pie, we saw and actually talked to Miss Blendine Bickle of Meeteetsi, Wyoming. "Blendine," she says, was a playful invention of her father who had something to do with the publication of calendars.

● The newspaper notices that Kite Week had officially opened brought Ramsay Harris with bits of thread and pieces of bamboo to make what he called an Hindustani Puttong. We watched admiringly as he fussed with tissue paper and paste and turned out a diamond-shaped piece of nonsense which we swore would not fly. The trial run was made in the parking lot, and before the final launching a small group of spectators were seriously discussing the merits of the kite in hand as against those of various small boys who had filled the sky with the usual rag-tailed monstrosities. Harris was calm and confident and took our bet of fifty cents with apologetic assurance that we would lose it. We did. The Hindustani Puttong is one of the world's great kites. If you care to call at this editor's office on any Saturday afternoon, we'll be delighted to paste you up a few for your grandmother.

J. E.



THEATER

There are three major obstacles in the path of progress toword first-rate theoter on the West Coost. The first is financing; the secand is oudiences; the third is the producers themselves.

Unfortunately, ot the present time, all theatrical production — such as it is on this coast — is privotely finonced. And whereos there is plenty of money availoble it is too often invested by those who go into such a venture os one ploces a bet on a horse. And thot type of investor is not inclined to put his money into a coost production where the risk is out of all proportion to the possible return. (A play produced for fifteen thousond dollars in New York, if successful, may run twa years and gross two hundred thausand dollars, whereos the some ploy praduced on the Pacific Coost for ten thousand dallars may, if successful, run from two to eight weeks ond o moximum af fifty thousond.) In short, the gambler prefers a langer run for his money ond is far more inclined to invest in New York productions than in the locol product. Hence, maney is hard to get.

The second important difficulty lies with the public. Becouse it is picture-minded it will throng to a world premiere of a new screen-play, atitter with onticipatory excitement. But to a play? Definitely na. Everyone stoys away until someone other than the press agent and the authar or members of the cost tell them that the play is worth seeing. By the time the word leaks out that a play reolly will provide an entertaining evening, it hos olready been closed by the newly-impoverished monagement. And there is considerable justification for such coution. After oll, for a good many years producers have been offering on inferior product pretty thoroughly misrepresented as "an all-star cast" or "all New York cast." Theaterlovers went, only to be woefully disappointed.

Of oll the many proposed solutions to these problems, only one seems to have all the answers. That is a plan formulated just about o year ago by a group of theaterlaving civic and social leaders who cambined with the autstonding civic-minded people of the theoter to form what is now known as the American Theatre Foundation.

The basic purpose of this new non-profit arganization is twafold: to guarontee oudiences to producers and to guorantee producers to audiences. It hopes to hove ten thousand members by this time next yeor, two thousand of this membership in Los Angeles, the bolance in other West Coast cities. Membership costs ten dollars ond entitles the members ta os mony as four tickets to each of the plays sponsared by the Foundotion.

The plays presented to the membership (ot half the box office price) since the inception of the orgonization include Helen Hoyes and Herbert Morshall in the Gilbert Miller production of "Lodies and Gentlemen," by Ben Hecht ond Chorles McArthur; Mary Astor ond Elliott Nugent in the Arthur J. Beckhard production of "The Male Animal," by James Thurber and Elliott Nugent. Alfred Lunt ond Lynn Fontonne in the Guild production af Shokespeare's "Taming of the Shrew" and, currently, Pouline Lord in the Beckhard-MacLean productian of "Suspect," by Percival Denham and Rex Judd, with Grayce Hompton, Frederic Worlock, Wallis Clark and a cost of celebrities seldom seen in an original West Coost production.

Already the Foundation has succeeded in destroying two bugaboos thot hitherto have stood in the way of important

(Continued on Page 36)







ARROWHEAD

ARCHITECTS . PAUL R. WILLIAMS
GORDON B. KAUFMANN, F.A.I.A.
LANDSCAPE . EDW. HUNTSMAN TROUT, F.A.S.L.A.

With the great spas of Europe virtually closed, the new Arrowhead Springs Hotel commands the attention of the knowing traveler.

The main Hotel is a large structure consisting of one hundred and fifty guest rooms, a theater, and a representation of the better costume shops. The general style of the building is Modern Georgian.

An elaborate cure house contains an amazing series of steam caves carved into the heart of the mountain complete with mud baths, radioactive waters, and massage rooms. The grounds are beautifully landscaped; a huge swimming pool is surrounded by unique Lamella roofed cabañas.



SPRINGS HOTEL



MAIN DINING ROOM

COCKTAIL ROOM







Style and comfort is evident in lounges and guest rooms.





Photographs by Maynard L. Parker

The interior of the establishment has been stylized in a number of varying moods. The main lounge is treated as an English drawing room with pale oak walls and ceiling and accessories of modern plaster and English silver.

The main dining room is done in white with black and gold Chinese tables and a black carpet in striking contrast to the dead white of the walls and ceiling. The bedrooms are papered in English pine and decorated in clear, fresh colors.

Surrounding the Hotel are championship tennis courts, a golf course, and one hundred and fifty miles of bridle trails. High in the mountains is a private ski lodge with mechanical lift which is a forty-minute drive from the main building.







"WE DESIGNED IT OURSELVES"

By RAMSAY HARRIS

I faund them prawling through the stacks af the Public Library.

"Hello," I said; "fancy meeting yau both here!"

"Hello," they said. She laaked at him repraachfully. Her eyes said, "I told yau we'd get caught."

A baakworm in the stacks is always a Boy Scout.

"Help you find samething?" I laaked at Henry, and Henry laaked at the back af an envelape.

"I'm loaking far the seven-twenty-eights," he said, sheepishly.

I led the way, ran my finger in rapid *glissando* along the shelves, and stopped with efficient abruptness. Hauses! I laaked at Henry. In his anguished eye lay the echa, sa to speak, af my unuttered, "Sa yau're building a hause!" I chaked down the remark and the echo died away.

When I asked which boak he was looking far, Henry appeared a bit like Orestes when the Furies were taking the carner at a nifty sprint.

"This is the house-planning section, isn't it?"

In a way it was. There was Christapher Wren in a blue binding. Mary pulled aut "Moated Hauses of England," with reflections as beautiful as thase af Canfucius (until recently, that is), in enaugh water to turn the Metropolitan Water bays green with envy. Henry had a baak of floor plans. It was dated 1897, but it seemed all right with him. I followed his eye.

"Mansard roaf," I said, warningly. Henry stared.

"Mansard of hearing," said Mary with wifely disagreeobleness. She plucked aut a green baok with a *whish*. "Barn Plans," with a lawer case subtitle, "And All Kinds of Out-Buildings." I faund accasion to cough into my handkerchief. She fanned her way past Mirror Rat Traps and Gadgets for Shipping Bees Alive. At the back of the boak, bibliographically behind the barn, as it were, were houses with floor plans. We all laaked hard. Mary laaked at the hause, and I stared at the plan. The bedrooms were delicately labeled, "Chamber." I shifted my gaze to the house. "Complete specifications of this hause may be procured far only five dallars," read the caption.



"Five dallars," said Mory meditatively.

"Nineteen-twa," I said laconically.

"My childhaad . . . back East . . . Illinois . . ."

"Nineteen-two?" I'm afraid it sounded like a question. Henry stirred uncamfortably as Mary's childhaad garden abliterated the library stacks. Henry's from Texas.

"Five dallars, camplete! Do you think . . ."

"Nineteen-two!" I repeatedly ominously. This time it warked. "Barn Plan" returned ta the shelf with a jerk.

"Maybe yau can help us," said Mary, flashing me o job-withaut-cammission smile. "Henry and I have decided to have o house. The Kilvers have stapped renting a flat ("even the Kilvers," said her voice), and we thought, with Henry's raise—"

While I cangratulated him he scratched his left ear. I ran my eye dawn the shelf. Rogers, Tyler S. Rogers, "Plan Your House ta Suit Yaurself." I checked it aut on my card and we drave to their little apartment.

At their apartment Henry shawed me the backs of several envelapes. Mare flaar plans! From under the cauch come a cartan of newspaper and magazine clippings. Yet more flaar plans!

On two paints, Mary and Henry were in perfect accord: Mary wanted lots af claset spoce, and Henry demanded a remote and sequestered den. The architecturol unit that was ta embody these two features was still one with the spirol nebulae — magnificently undeveloped. We toak a collective laak ot Rogers.

It seemed that there were five passible ways of securing ane's hause: one, have a realtor dadge up the whole thing for a set price; two, buy a hause from sameane who has built it to sell; three, look over a demonstrotian sample and order ane like it; four, buy plons and specifications and get bids on the whale jab; and, five, employ an architect. When we came ta number five, both Henry and Mary shied like horses stepping on a rattlesnake.

"Understand," said Henry, "that I — that is, we — like to know what we're getting. Architects are taa expensive far the likes af us: we'll put that much mare inta real house."

"Architects aren't interested in anything less than a $10,000 house," chimed Mary, "and it costs $50 ta laak at ane of the creotures."

"There's something about a hause and lat together costing about twice one's annual salary," I suggested cautiously.

"Before or after a raise?" asked Henry meekly.

"After," said Mary. That settled it. Henry laaked like a Sunday School boy who draps his dime in the callection plate at the same time that he invests it mentally in two ice cream cones.

"Let's put things down systematically," I said. They braught a pod and I took charge of it in my own baak-vermicular manner. The battle af the ages was on: raw idea versus concrete reality:

"What I want," began Mary firmly, "is mare claset space." She laaked araund the narraw apartment and then at Henry as if he were samehaw respansible far the waeful ecanamies af the apartment-hause builder. Henry quailed but brightened up a moment later.

"There shauld be a gaad place for a really cozy den — somewhat remaved fram the kitchen," he said with hopeful canviction.

"Why removed fram the kitchen?"

"Mary," I coutioned soothingly, "the anly den closely assa-

(Continued on Page 33)





Photographs by Maynard L. Parker



THE STUDIOS OF CHEESEWRIGHT, MASON & CO.

CHARLES O. MATCHAM, A.I.A. . ARCHITECT

This building is a modernization of American Colonial. The detail has been kept in the small scale characteristic of residential architecture and in keeping with the business of the tenants. The rooms, beautifully decorated, are arranged as they might be in a private home. We show three representative rooms in styles varying from Empire, Colonial, to the best of the Eighteenth Century. All interiors were designed and decorated by the occupants.



Books in Review

One of our major claims to culture, according to a recent issue of a leading Los Angeles newspaper, is the presence in our midst of one Aldous Huxley, well-known English novelist. It seems reasonably certain that the claimant hos not read Mr. Huxley's last novel, which deals with Los Angeles, its city limits and limitotions.

The title is a quotation from Tennyson's poem, "Tithonus," named after the mythical Greek who received the doubtful gift of immortality without the grace of eternal youth, and who finally begged release from the terrible privilege of longevity. Time, longevity, the mystery of man's temporal sojourn, his one-act comedy of human instinct as contrasted with the five-act tragedy of natural forces — such ore a few of the book's motivating ideas.

The book opens with a criss-cross section of Los Angeles and vicinity as seen through the eyes of a scholarly Englishman, hired by an American millionaire, Jo Stoyte, to catalogue the Hauberk Papers. If Huxley's corporeal presence has raised our cultural level, the documentation of his impressions has proportionally diminished our reputation. Los Angeles is an "unfinished Bournemouth indefinitely magnified."

Our American vices have long served the valuable function of enhancing, by contrast, numerous English virtues. Were their virtues not so numerous they would not have reveoled the number of our vices. As Americans—possessing the questionable American virtue of wishing to improve ourselves—we owe o lasting debt to our English critics, our omnipresent and ubiquitous by-Gadflies.

However, let us be obligingly provincial to the extent of accepting and resenting the criticism. Assuredly, no such tour of suburbanality could be possible in or near London, for London is of another world.

To Jeremy Pordage the Los Angeles girls "seemed to be absorbed in silent prayer," but he knowingly supposes them to be ruminating chewing gum. "Gum, not God."

Huxley's comments on Los Angeles architecture are as disapproving as Frank Lloyd Wright's, but truly "tender are the wounds of o friend" — tender, indeed! Huxley sees Harold Lloyd's place as "a kind of Boboli" and the Ginger Rogers home as "a Tibetan lamasery." Mr. Stoyte's castle is mediaeval "as only a witty and irresponsible modern architect would wish to be mediaeval, as only the most competent modern engineers are technically equipped to be."

The story is spun strangely around the ideas of time and human fate. Lust and asceticism, oily hypocrisy and frank villainy, misanthropy and rosy idealism all play their parts. Aspects of Chaucer's "The Merchant's Tale" blend with aspects of Petronius Arbiter's "The Widow of Ephesus." Mr. Huxley is always erudite, engagingly clever. The high point of the story is Mr. Propter, who is Mark Rampion grown old and wise and tenderly potient. He finds ". . . time . . . the medium in which evil lives ond outside of which it dies. . . . If you carry your analysis far enough, you'll find that time is evil."

In a Huxley novel the flavor is half the feast. A summary would be as unrepresentative as the baboons in Jo Stoyte's costle are unrepresentative of the subtler humon beings in the story. His loftier characters seek Nirvana upon earth, the others scatter their yeornings between a Mohammedan heaven and a tapeworm's paradise.

Even as W. S. Gilbert's admirers measured all his subsequent works against *The Mikado*, so Huxley's readers measure each successive novel against *Point Counter-Point*. The Relative estimate, up to date, is about the same for both men.

R. L. Harris.

There appears to be a slight lurking insult in the announcement by the Atlantic Monthly Press that uncomformable Don Quixote has now been "streamlined for American readers." The new edition sells for $2.50. Maybe the idea is to capitalize on the "Confucius say" fever and start a "Don Quixote hablo." The truth is that more of our current sayings can be traced to Miguel de Cervantes' book than to the works of Confucius, Shakespeare, or Benjamin Franklin. "One swallow never makes a summer" — "A bird in the hand is worth two in the bush" — and countless others may be found in "Don Quixote."

E Pluribus Unum

"The Notebooks of Leonardo Da Vinci" are now being issued in a new one-volume edition, following the way of all books which first are issued in two or more volumes. I believe this prevents many people from investing in the fourteen volumes of the Encyclopedia Britannica. They can't escape the feeling that, sooner or later, it's going to come out in a one-volume edition.

Leonardo Da Vinci, incidentally, wrote as eloquently as he painted, and what he said on paper is as interesting as what he said on canvas. "In rivers," he observed, "the water that you touch is the last of what has passed and the first of that which comes: so with time present."

Live In a Comfortable Shoe

From the biography of Emilius Paulus, by Plutarch, you may remember the line — "And holding out his shoe, he osked them whether it was not new and well-made. 'Yet,' odded he, 'none of you can tell where it pinches me'."

The point is applicable to the planning and the building of a home. Regardless of the architecture or the decoration, if any part of the home is going to pinch the wearers, it is not "well-made."

Stout-hearted proponents of this theory, among architects, decorators and laymen, will find a sympathetic philosophy in "Plan Your Own Home," a book from the Stanford University Press — written by Louise Pinckney Sooy and Virginia Woodbridge, who teach interior decorating at the University of California, Los Angeles.

In the first chapter, "The Philosophy of Home Making," the idea of the book is indicated: "The owners of a home should control it; they should be the final authorities, the directors of the production. The architect, the decorator, the landscape architect, all play their part in bringing it into being; but only the owners can know the conditions of fomily life and the background against which it should proceed."

The authors submit a simple, practical method of defining the theme for a home. From a list of descriptive adjectives, let the family select those which seem most to express what they want. It makes a fair start for planning.

Publishing News

A unique combination of loose-leaf scrapbook and art history, Herman J. Cherry's "Scrapbook of Art" enables one to catalog ond preserve the fine reproductions of paintings and drawings which appear in today's periodicals.

This is the first book of a series of five volumes and is entitled "French Modern Art." In it, Mr. Cherry traces the development of modern painting from Ingres to Dali by means of biographical sketches of sixteen of the outstanding painters of the period. A characteristic example of eoch painter's work is reproduced.

(Continued on Page 34)

MORE THINGS TO COME

By R. M. LANGNER, Ph.D.

The pictures on this page might put you in mind of long-range guns for use in the spring offensive. You'd be nearer the truth than you realize when you find out what the thing is. In its earliest form over three hundred years ago the telescope was, indeed, used for military purposes.

From another point of view, this instrument is a time-piece and can be used to measure time intervals with an accuracy of a thousandth of a second. If you say it does not look like a clock, you must remember that it does not look like a telescope either. Yet it is a telescope, and that's what everybody calls it.

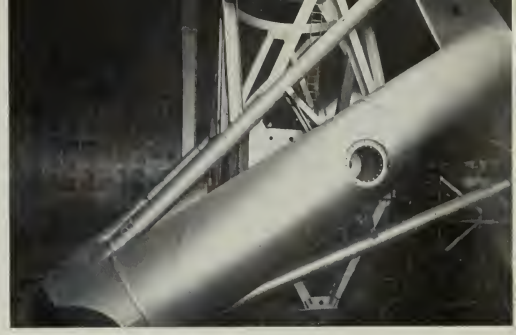
The projectiles used by a telescope are the particles or quanta of light given out by heavenly bodies. Most of the stars in our own galaxy are so far away that the light we get from them now was radiated by them tens of thousands of years ago. Thus the discoveries to be made with this instrument for the next few centuries will pertain almost exclusively to events that have happened in the distant past, long before the last glacier came down upon us.

Technically, the telescope could be described as a fast camera, although its average exposure time in regular use will be about half an hour. You may think it doesn't look like a camera either but of course it is a special design. It is much more delicate than commercial cameras, more carefully balanced, more vulnerable to careless handling. Then again it is relatively more compact and light than any camera you ever saw.

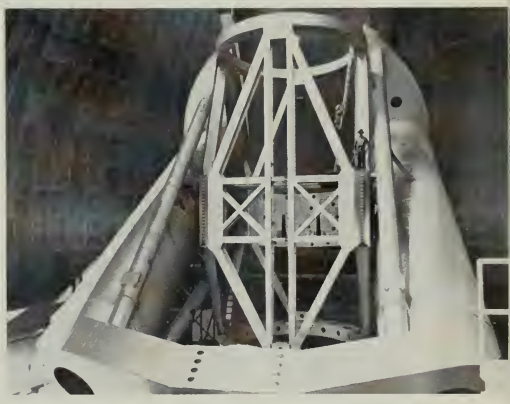
It would have been misleading to tell you at the beginning that these are recent pictures of the two hundred inch telescope. How would you know what a two hundred inch telescope should look like? Most laymen think the telescope is an instrument through which an astronomer looks at stars. Professional astronomers rarely "look" at stars — they practically always photograph, and their pictures don't look anything like stars. Moreover, the stars that are visible to the naked eye are very rarely photographed, the planets still less frequently, the moon almost never, and once the telescope is done it won't ever see the sun any more. To clear another common misunderstanding, there isn't any lens in the telescope — there is a two hundred inch mirror instead. A good lens half that size would be hopeless to make. This thirteen-ton mirror is one of the delicate parts. If you breathed on it, the warm air of your breath could distort the surface so that the star images it made become too big. The advantage of a large mirror is to be able to concentrate a great deal of light into a small bright spot. That is to be able to photograph the faint stars, and of course most stars are faint. For every one we can see, there are billions that can be photographed with the two hundred inch telescope.

Look at the man working on the telescope "tube." When the telescope is finished there won't be anybody scampering around in that fashion. A man would unbalance the instrument. And the heat he gives off might make it bulge in the wrong places. When an astronomer gets on the top of the fifty-foot tube to make his observations on the light coming from the mirror below him, his weight will be balanced by a counterweight. This is to prevent undue strain on the sensitive parts of the mechanism.

The mechanical difficulties of the problem have been pretty well solved. But there are some limitations which appear to be humanly insuperable. These come under the heading of weather. The world's best weather apparently is found in southern California, but that is not good enough to warrant a bigger telescope than the one now being erected on Mount Palomar in San Diego County. Three hundred nights a year astronomers will make photographs. For a few minutes during that time the air will be quite still and the astronomer will wish he had a three hundred inch instrument, but for the rest of the time the incessant wavering of the atmosphere will prevent him from getting the full benefit of the marvelous instrument at his control. There probably never will be a larger telescope.









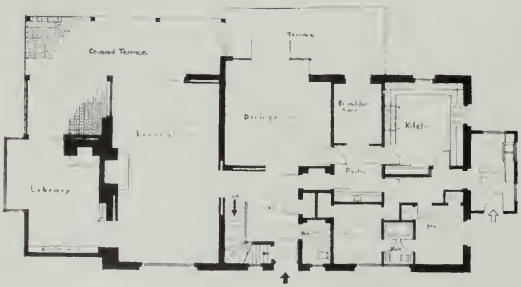




The Residence of Dr and Mrs. L. M. Maitland

BEL AIR CALIFORNIA

DESIGNED BY J. R. DAVIDSON





The problem here was to remodel a conventional Georgian house in order to create an appropriate background for a carefully selected collection of modern art. It was also decided to open up the house to a magnificent view of the surrounding mountains. No attempt was made to give the house a stylistic face. All inessential details outside and in were removed. The location of openings formerly based on an axial layout were changed according to the inter-relationship of rooms. Large openings with sliding doors lead out to terrace and lawn. Wide windows allow an unobstructed view of the magnificent landscape.

The materials and color throughout the house were selected in relation to the colorful pictures. Therefore, a neutral background was desired. The floor covering is soft beige-gray, and a lighter and more transparent shade the same color has been used for the walls and ceilings.

With the exception of the library the furniture consists of simple, fine antique pieces, most of them in pale walnut or fruitwood.





Photographs by Julius Shulman

The Residence of Mr. & Mrs. Henry F. Haldeman

HOLMBY HILLS CALIFORNIA

WALLACE NEFF, A.I.A. ARCHITECT

CHARLES RAY GLASS, INC. DECORATOR

FLORENCE YOCH
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The main garden axis of this residence picks up the blue accents of the tiled porch and barbecue with blue fountains among the flowers in a shaded area of jacaranda trees. The exterior walls are unique stucco with shutters painted a greenish blue. All trim is in old white, while the tiled roof is of burned terra-cotta.



Photographs by W. P. Woodcock

The long gallery has a Terrazzo floor in antique marbles interspersed with white. The walls are of textured white plaster. The vaulted ceiling of the gallery is tinted in tones of antique blue.

In the living room an off-white rug contrasts with dusty raspberry upholstery. The walls are deep blue jade; the curtains of silver and raspberry damask.

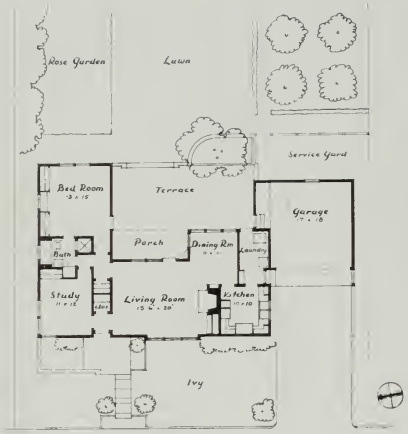
The game room has a textured rug in tones of brown and cocoa. Curved seats in bleached rattan are upholstered in a heavy loop fabric in lacquer red.

The breakfast alcove has terra-cotta walls; the shutters are painted in provincial designs and colors; the furniture is of California walnut; and the chair coverings are in gold antiqued satin.

The awning type louvre shutters used throughout the house are particularly adapted to our semi-tropical climate.









Photographs by Miles Berné

THE RESIDENCE OF MR. AND MRS. PETER H. VANCE

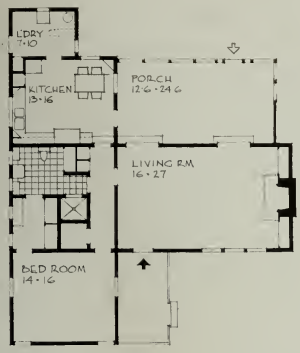
BRENTWOOD HEIGHTS CALIFORNIA

WINCHTON RISLEY ARCHITECT

The owner wished a one-story maidless house with ample space for outdoor living, well protected from prevailing winds. It was also required that the garden be visible from all the main living quarters. The frame walls are white plaster with a glass dado. The trim is white, the roof a warm weathered gray, the doors pumpkin yellow. In the interior the plaster walls are a clear light blue. The woodwork is white, the carpets are rose, and the draperies are in figured chintz.







THE HOME OF MR. AND MRS. E. D. HINTZ

ARCHITECT **GRAHAM LATTA**

BUILDER **ERIC F. NELSON**

The living quarters in this small house are developed in such a way that the area of the six-room house is divided into three rooms and a large living porch. This porch or garden room becomes the focal center of the house and serves as a lounging and eating place.

The floors are red tile, and cupboards are of pine. The ceiling takes the form of an arch with contrast in color between the sheathing. The molded rafters are of fir which are accented with star-shaped bronze studs. The exterior is of redwood.





Photographs by Miles Berné



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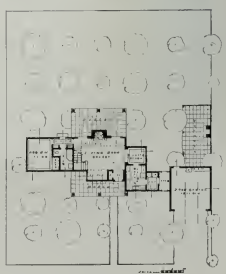
ARTHUR W. HAWES ARCHITECT

This small ranch house is situated in a large orange grove. Hand-split shakes give the roof an interesting texture. Redwood siding has been used on all exterior walls. In the living room a long balcony extends above a large brick fireplace, a small stair leading to the master bedroom. The wide sheltered tile porches surround the house, lending an atmosphere of gracious hospitality.





Photographs by W. P. Woodcock



WE DESIGNED IT OURSELVES

(Continued from Page 22)

cioted with culinory functions is one like that which Doniel visited. And even that showed signs af functionol speciolization. Therefare," I flourished the umbrello of the peacemoker in the wave of my pen, "item, lots of closet space; item, a cozy and fairly secluded den. What else?"

"Some sort of California style," said Mory uncertoinly, while Henry nodded.

"Goad," I said, "that's very clear. Lots of closet space at o fair distance from a cozy and secluded den. Oh, yes, and a kitchen has been mentianed, so that comes in somewhere. All three dane in same sort af California style. Nice going! Now let's discuss the landscaping. A few comellios . . ."

I dodged the pillow which Mary flung. It hit the woll, ond the neighbars — fully half an inch oway — chose to regord it os the first gun at Fort Sumter. They tuned down their radios.

"Now, listen, yau two nesting ostriches," I remarked, "before we begin to sketch in a house around your closet spoce and cozy den, just what *sort* of house do you wont? You can't just prop up o cellar and build a house oround it. Not even in 'some sort of Californio style.' Nat even in Californio!" Which is saying a goad deal. "First of all, where would you like to be?"

"Oh, in some gaod lacality," said Mary, who is as theoretically democratic as mast women.

"And how do you know that it will remoin that sort of locality?"

"Things don't change that fast."

"Dan't they, though! A few years ago street-car canductars used ta pot jock-rabbits in Hallywoad. Now they corry candid cameras and shoat stars. In a few years — "

Anyway, they had nat baught a lat. That was samething.

"I don't see what the lot has to da with it," remarked Henry. "These engineers can put up a house on almost any sart of lot."

"And sometimes da," I said with emphosis. We were getting nowhere. I osked for ground plans, and they bath brightened up.

"We've adapted several ta our particular needs," said Mary proudly. She brought aut same rough sheets af paper loaking like a cammercial treasure-map af Cacos Island. I inspected them carefully.

"This is the bathraom, af caurse?" It was. "And this is the bathraom windaw?" Oh, yes. "And your tub is right in front of the windaw?" There was a pause. The psalmists used ta mark such o pause "Selah."

"Well, it's all subject ta change."

"I see. And this is a fire-place in the living room?" Oh, yes, it was. "And another in the den?" Undoubtedly. "And different chimneys?"

"Henry, dear, I see na reason why the den should be so far fram everything. Cauldn't yau — " Henry glowered irritably.

"May I continue? These two doors — " Well, what about them? " — da they open inta the same room? Most certainly. "And the light switch will undaubtedly be between them?" Yes. "Well, if either af the daors is apen, the light switch is cavered, and if bath daars are open, all cancerned had better lave darkness better than light."

"I really think," said Mary with asperity, "you're trying to make aur plans loak foalish."

"I'm really not," I said truthfully, and, being a fairly tactful saul, I said nathing further. "Let's look at this book," I said. We all turned with relief to Rogers and his able discussions af what one must knaw in planning a house. It wos a revelatian to us all. He discussed lots, localities, prevailing winds, building law, and sunlight. He went inta persanal requirements with the minute accuracy of a Columbia Uni-

(Continued on Page 34)

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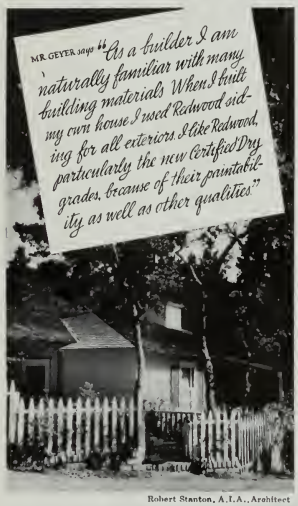
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At right: Beautiful Redwood paneling in home at West Hartford, Conn.
Keith Sellers Heine, Architect
Robert B. Swain, Builder

WE DESIGNED IT OURSELVES (Continued from Page 33)

versity questiannaire. He warked aver the hause fram the faundatian ta the chimney-pats, and all in the candid interest af the wauld-be builder. He discussed, charted, illustrated and tabulated until the problem af building began to take shape as the exceedingly camplex matter that it really is.

"I guess this is mare like real planning," said Henry, humble but eager ta learn. "And it's a lat taugher than we really thaught." He did nat trauble to consult Mary's permissian far thus assuming her apinion, but Mary made na camment. She, taa, was learning. It was with appreciative eyes that they read, taward the end, "Na ane can make an earnest study af house design and planning withaut wondering why sa few laymen knaw what architects da, ar why their services are needed. . . . The emplayment of an architect is a mark af distinctian as well as evidence of gaad judgment."

And that is haw Mary and Henry came to walk inta an architect's affice and avail themselves af expert knawledge instead af perpetuating their ignarance in cancrete. Their dream af a hause expanded fram an amplitude af claset space and a den to a hause of dignified and definable prapartians, structurally and artistically adapted ta its setting.

Mae Kilver stapped me ane day.

"Is it true that yau persuaded Mary and Henry to employ an architect?" she asked.

"Not exactly," I answered, "but I think I headed them off fram $5,000 warth af chagrin and a decade af regret. Although it robs the Air Mail lads af anather reliable landmark, yau knaw."

"Only $5,000! But I thaught they had an architect!"

"They did," I said, "but since real estate gentlemen develaped inta architects avernight, the real architects have cut dawn an their cost af living. They eat sandwiches made of slices af blueprint stuffed with typewriter erasers."

"Is it true that Mary's hause is appearing in one af the architectural magazines?"

"Henry owns a small share in the hause," I remarked, "and one af the photagraphs will shaw a few af the ather lacal hauses in the backgraund."

"I wander whether they dan't find it a trifle small. Our awn place is larger, but it isn't quite satisfactary, it seems. We're thinking of selling, if we can find the right buyer."

"I wish yau lots of luck," I said. "It's a very attractive lat."

BOOKS IN REVIEW (Continued from Page 24)

Here is a gadsend far those wha cut aut pictures, an aid ta teachers, and the beginning af a library far the art student.

Alexander Broak, ane af America's autstanding painters, wrate the preface. The boak is published by the Ward Ritchie Press af Las Angeles. P. S.

"It's an Ill Wind — "

Baaks abaut the Old South continue ta be papular. A new ane is Burtan J. Hendrick's "Statesmen af the Last Cause — Jeffersan Davis and His Cabinet." Judging by the receipts fram these baaks — and fram the mavie "Gane With the Wind" — it seems ta have been hardly a "last cause" far some peaple.

"Et Tu, Shakespeare"

In Shakespearean interpretation, Mark Van Doren's "Shakespeare" is eminently understanding. Far more sa, far example, than Geargе Bernard Shaw's camment an "Julius Caesar." Shaw thaught it "impassible far even the mast judicially-minded critic ta laak withaut a revulsian af indignant cantempt at this travestying af a great man as a silly braggart . . ." But daes it nat seem likely that Shakespeare saw thraugh the eternal dictatar species? Read Shakespeare's "Julius Caesar" again. It's timely.

GARDENS (Continued from Page 11)

the lowest at the frant. Yet every day we see this law of mere comman sense vialated. I could shaw you a hundred examples in o ten-minute drive. So it is most vital.

If the planting is large enough, Hollyhocks make ideal backgrounds; sa da, an a smaller scale, Wotsonias, Gladioli, and Delphiniums.

For law foregrounds, Nepeta, Ageratums, Mexican Primroses, Zephyranthus, Lobelia, Dwarf Veronico, all the Spice Pinks, and such, are ideal. Far middle grounds the materiol is unlimited.

This item, too, we can treat but sketchily now.

In Califarnia the barder should be planned to give color every day in the yeor.

Spring is easily token care of; Summer is not hard; sa we will nat pause aver those now. But Foll ond Winter need prayerful thought.

For Autumn, Casmos moke fine backgrounds (though I believe in avoiding onnuals in the border if one has nat a corps of skilled gardeners). Fine tall perennials are Helianthemums of brown or yellow, ond Blue Salvio Pitcheri. Yellow Sternbergias or Fall Crocus, and Gerberos of many shades are fine for low faregrounds. For the middle areas Crysanthemums, Perennial Asters and the Bedding Dahlias are stondbys. In annuals, Petunias and Asters leod.

Far a golden background for the Winter border, Rheinwardtio ar Golden Flox is splendid. Sa is Strelitzia or Bird of Paradise Lily if one is rich. So are the smoller Heathers if one has room.

Iris Stylasa or Midwinter Iris gives splendid low foreground; so daes Bilbergia ar Pineapple Lily; so do eorly Violets.

Stevia and Dimophartheka are good in the middle ground; and Daphnes and Camellias are perfect for those who can affard them. Many Polyanthus Narcissi bloom in midwinter; so da Grape Hyacinths if planted early.

The ideal Winter annuals are Pansies, Violas, Stocks and Snap Dragans (which latter, if the sail is treated with Semisan, will nat run to rust). And Primulas for shade.

The Califarnian must make up his mind, whether he likes it or nat, that his perennial flower border simply must be taken up, fed, sweetened, thinned and replanted at least every four years. Far the Iris Rhisomes will have gone woady, the Perennial Asters matted, the Day Lilies choked; and they will all be an a hunger strike. In England, where these barders are the envy af the garden warld, they are almost all done aver every year.

OF MUSIC (Continued from Page 6)

Stokawski skilfully employs with stunning results the gorgeaus archestra effects of Debussy. Mast interesting in this graup is "Sirenes." In this seldam-heard number, a splendid charus of women's vaices used as an archestral voice is particularly enchanting.

Schubert: Der Erlkoenig.

Schumann: Die Beiden Grenadiere. Sung by Alexander Kipnis, basso. Recorded by Victar.

One af the outstanding bassos of our time stirringly sings these two leider. A more intense and dramatic interpretation af the well known Schumann "Two Grenadiers" is difficult to imagine. His vaice is gargeously rich and his talent shaws unusual originality. Celius Dougherty is the splendid assisting artist wha is always remembered in Los Angeles for his superlative wark as accampanist for variaus artists.

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THEATER (Continued from Page 17)

production activity in Southern California —the old, ald theory that if a play emanated fram Hallywaad it would be automatically damned by the New York critics, and the equally ald saw that if a play were produced here originally it would lessen its picture sale value. Far years the leading playwrights have refused for these reasans to allow their plays to be praduced aut here until after New York had placed its stamp of approval on them. The Faundation's selection of "The Male Animal" effectively dispraved both these theories.

The play was shipped ta New York direct from its presentatian here. When it played at the Mayan Theater it was hugely enjoyed by audiences but araused na interest whatsoever from the picture studias.

The New Yark critics, taking cognizance af the fact that it had been selected by so eclectic an arganization as the American Theater Faundation, did not hald any grudge against its lowly origin an the West Coast. It is now playing to standing room only and is sold out six weeks in advance. Negatiations have been closed for the picture sale ta Warner Brothers far ane hundred fifty thousand dollars.

With this satisfying indication that the Faundation's thearies are sound, it plans ta carry out the balance af its program with renewed enthusiasm. These plans include (1) the cantinued efforts ta increase membership in Las Angeles; (2) the arganization af chapters af the Foundation in San Francisco, San Diego, Tucsan, Phoenix, Seattle, Partland, Victaria, and Vancauver.

And with interest re-aroused, the theater will nat be completely dependent on that mysterious cambinatian of prestidigitatian and chicanery and luck known as "show business"; plays will not have ta be backed by "angels." By signifying their willingness to buy tickets in advance, audiences themselves will finance productions. And since, if they are not pleased with the fare they receive, they have anly ta withdraw their suppart, actually the audiences will have a complete check on the praducers. It will be up to the producers to deliver first-rate plays with first-rate actors or the entire structure will collapse.

It is with this in mind that the American Theater Faundatian has taken very seriously its selection of plays. The board has felt that it would rather recommend only the very best in the theater even if by setting so high a standard it should find itself unable to recammend more than five plays naw. Eventually, as standards improve, there will be more good praductions attracted to this coast by the guarantee af a dignified audience of real lovers of the theater.

ARTHUR J. BECKHARD.

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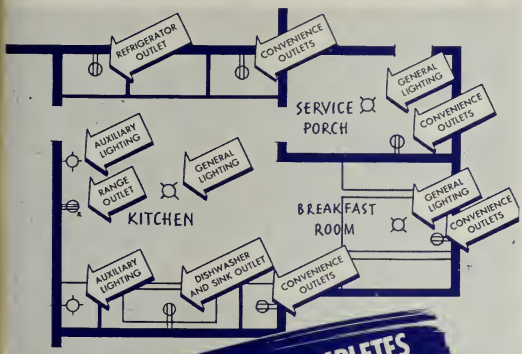
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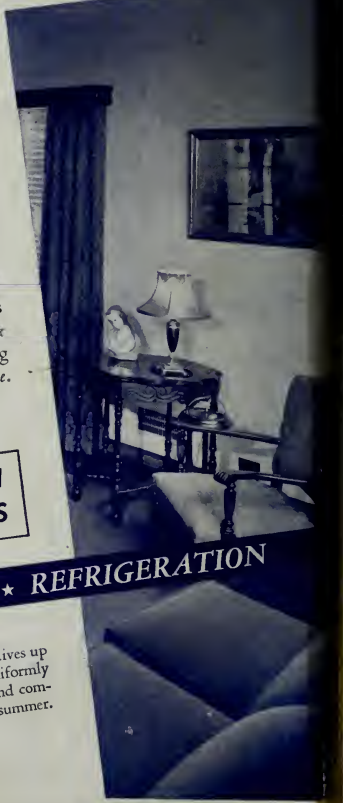


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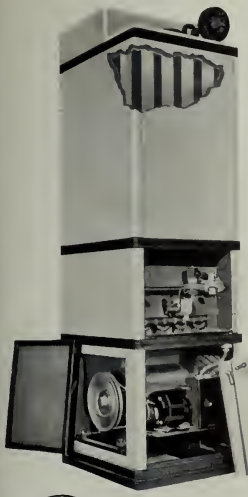
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THE CALENDAR

ART CALENDAR

LOS ANGELES

MUNICIPAL ART COMMISSION, Room 351 and the 25th floor, City Hall: An exhibit of oil paintings by members of Painters and Sculptors Club of Los Angeles, during the month of April.

STENDAHL ART GALLERIES, 3006 Wilshire Blvd.: Recent works by Jack Wiboltt, April 1 to April 15; paintings by Kandinsky, April 1 to April 20; special showing of modern French paintings.

CHOUINARD ART INSTITUTE, 741 South Grandview St.: Original illustrations by Hardie Gramatky, to be exhibited from March 25 to April 15.

WALKER GALLERIES, 8630 Sunset Blvd.: From March 25 to April 7, an exhibit of sculptured enamels, jewelry and objects of art by George Austin Dennison and C. Frank Ingerson. Also, watercolors of Hawaiian and Tahaitian flowers by Fannie M. Kerns. April 11 to April 27, mosaics by Jeanne Reynal; modern French paintings from April 28 to May 18.

LOS ANGELES MUSEUM, Exposition Park: Through the month of April, Bellows prints will be shown. Pre-Columbian art exhibit continues until April 30. The first exhibition of paintings, sculptures and miniatures by the Los Angeles branch of the Society for Sanity in Art will be held during April.

OAKLAND

MILLS COLLEGE ART GALLERY: An exhibition of architecture and design from the Bauhaus, April 3 to May 5.

OAKLAND ART GALLERY: 1940 Annual Exhibition of Sculpture, May 5 to June 2.

SAN FRANCISCO

PAUL ELDER'S GALLERY, 239 Post St.: From April 1 until April 20, watercolors by Morris Wortman; from April 22 until May 11, lithographs by Marjorie Eakin.

M. H. DE YOUNG MEMORIAL MUSEUM: 24th Annual Exhibition of the Society of American Etchers, through April 25; 17th and 18th Century European Textiles, opening April 4; reproductions of famous paintings of children, opening April 14.

CALIFORNIA PALACE OF THE LEGION OF HONOR: Mildred Anna Williams Collection, through April; paintings by Jose Ramis, opening April 15; art section, Northern California Junior College Association, opening April 22.

SCHAEFFER GALLERIES, 1155 California St.: Old Master paintings through the month of April.

SAN DIEGO

FINE ARTS GALLERY, Balboa Park: For the month of April, drawings by Diego Rivera, International Photographic Exhibit, Art Guild Group show, modern paintings, and prints owned by the Gallery.

SEATTLE

SEATTLE ART MUSEUM, April 3 to May 5: American Excavations in the Near East, watercolors by Cleveland artists, paintings by Jean DeBotton, paintings by Dorothy Hewes, Typography Tercentary.

ANNOUNCEMENTS

FLOWER SHOWS, the man-made variety, are held throughout the month, while Nature sprinkles the hills and valleys with the glory of the wild flowers. Among the shows announced are:

April 5-7, La Primavera, meaning the Spring Flower Show held at the National Guard Armory, Santa Barbara. Always noted for its beauty, the show this year has added interest in the water culture displays, or the use of "hydroponics" as exhibited by examples from the Riven Rock estate.

April 25-28, Southern California Spring Flower Show at the Fannie E. Morrison Horticultural Center, Brookside Park, Pasadena. Thirteen Southern California Garden Clubs make entries, there are models in spring garden styles, landscape gardening, commercial exhibits, and chemical plant growth.

April 20-21, San Marino Garden Club holds the Spring Flower Show at the Huntington School.

April 13-14, San Gabriel Women's Club exhibits spring flowers at the San Gabriel City Hall.

April 25, Flower Show, American Legion Hall, Temple City.

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April 20-21, Spring Flower Show at Chula Vista.

April 27-28, San Diego Floral Society offers the Spring Show at Balboa Park.

April 13-14, Coronado Floral Association presents the annual exhibition.

April 12-13, San Francisco Garden Club holds annual show at Fairmont Hotel.

GOLDEN GATE INTERNATIONAL EXPOSITION at San Francisco opens May 25. Flower gardens are being replanted, buildings painted in a new color scheme, and new lighting arrangements perfected. Foreign participation, on the part of Central, South and Latin-American countries, will be stressed, and California with her 58 counties will be well represented.

ASSOCIATION of Junior Leagues of America hold the annual national convention at Seattle, May 13-17. The members of these Leagues throughout the country sponsor interesting events and maintain shops from which all proceeds are devoted to charitable organizations.

CALIFORNIA GRADUATE SCHOOL OF DESIGN, Carmelita Garden, Pasadena, in association with Pasadena Art Institute, holds an exhibition of "The Things We Use," together with related lectures on the subject, to April 14, afternoons and evenings, including Sunday. The exhibition traces the development of the things of daily use from prehistoric times to today.

DEMONSTRATION LECTURES by the plant physiology department of California Institute of Technology at Pasadena have been resumed and will be held the first Mondays of April, June, October, and December. Beside the regular lectures the Pasadena Chapter of the Plant Culture League conducts public lectures at the Pasadena Public Library.

STUDENT FORUM SERIES at Pasadena Junior College have been reorganized, with meetings held on Thursday nights. Current dates and speakers are: April 11, "Let's Abolish the Proletariat," Dr. Max W. deLaubenfels; April 25, "Science and Religion"; May 9, an all-student panel on "What About Student Academic Freedom?"; and May 23, "The Ethics of American Democracy," discussion led by Dr. Raymond McKelvey of Occidental College.

MILLS COLLEGE announces Community Forums are held April 1 and April 15 at Science Hall on the campus at 8 p. m. No admission charge.

LORITA BAKER VALLELY, reviewer of world affairs and the latest books, gives a series of lectures at the Hotel Huntington, Pasadena, at the Montecito Country Club, Santa Barbara, and is also a part of many club programs during the winter season. At Bullock's Book Shop, third Saturday of each month, Mrs. Vallely reviews the new books.

EXHIBITION OF THEATER ARTS from the primitive to the contemporary period, prepared by Dr. Kurt Baer van Weisslingen of Occidental College, art and speech departments. April 7 to 26, the theater arts of the 19th and 20th centuries are presented, with original designs for famous European productions. Monday through Friday, 2 to 4, Sunday, 2 to 5 p. m.

SPRING GARDEN SHOW is held at Oakland the first week in May. On the property, adjoining the Garden Show building, recently purchased by the city of Oakland, out-of-door gardens may be planted and shown in connection with the indoor arrangements. The garden clubs are interested in this angle and many are planting lawns in the space allotted them.

MODERN-DANCE CONCERT is given by Marian van Tuyl and her group from Mills College at the Ebell Theater, Los Angeles, April 22, and at the Pasadena Playhouse, April 21.

EQUESTRIAN EVENTS, fine horses and horsemanship mark the celebration held April 28 in Soquel Canyon, Hidden Valley, near Chino. The original event was held two years ago to celebrate Chino's 50th anniversary.

MILLS COLLEGE announces its 15th residential Summer Session, June 11 through August 3. The courses of study, open to both men and women, may be taken for graduate or undergraduate credit or may be audited.

SOUTHWEST MUSEUM, Highland Park, Los Angeles, announces a special exhibit during April. Dorothy M. and Donald Bush Cordry show a collection of costumes, dance regalia, textiles, implements and utensils of the Aztecan Indians in the region of Cuetzalan, State of Puebla, Mexico. The Aztecs are far from extinct in Mexico and carry on many of the native arts and industries of the days of Montezuma. Open daily, except Monday, from 1 to 5 p. m.

CHINESE JADE is shown through April 13 at the Ebell Club of Los Angeles, 4400 Wilshire Boulevard. There are 300 pieces in this remarkable collection, including the Jade Memorial Gateway, known as "Pai Low," and the "Altar of Sacred Jade," a seven-storied pagoda, cut from a nine-ton block of jade.

MUSIC

SYMPHONY ASSOCIATION of Southern California concludes the sixteen weeks of Philharmonic Orchestra concerts with the presentation of the concert paid, April 4-5, in Pantages Hollywood Theater under the direction of Albert Coates, with Josef Hofmann as soloist. The program includes the world premiere of Meredith Willson's Symphony No. 2, subtitled "The Missions of California." This is the third consecutive premiere of an American work presented under the baton of Mr. Cates. The previous compositions were Charles Wakefield Cadman's "Pennsylvania Symphony," and the choral symphony by Elinor Remick Warren.

SAN FRANCISCO SYMPHONY ORCHESTRA, Pierre Monteux, conductor, continues the concert pairs through April 19-20, at the Memorial Opera House. The season is made up of pairs of Friday afternoon and Saturday night concerts. A notable list of guest soloists has marked the season.

ART COMMISSION OF SAN FRANCISCO closes the series of Municipal Concerts this month. April 2, John Charles Thomas, baritone, sings with the San Francisco Symphony Orchestra, Pierre Monteux conducting; and April 9, Josef Hofmann, pianist, appears with the orchestra, again directed by Mr. Monteux. Both concerts are given at the Auditorium. J. Emmet Hayden is chairman of the music committee of the Art Commission and Joseph H. Dyer, Jr., is secretary.

THE BEHYMER CONCERT COURSE at the Philharmonic Auditorium, Los Angeles, provides five notable concerts for the month. Jose Iturbi, popular Spanish pianist, opens the series with a recital, Tuesday evening, April 2. John Charles Thomas, American baritone, sings Saturday evening, April 6. Tito Schipa, lyric tenor of the Metropolitan Opera, gives an evening of song, April 16. Josef Hofmann, great pianist, is heard Tuesday evening, April 23. The final event is the first appearance in Los Angeles in song recital of Jeanette MacDonald, Thursday evening, April 25.

MILLS COLLEGE announces the music calendar for the month at the Hall for Chamber Music: April 3, concert by Ernst Strauss, pianist; April 17, proficiency piano recital, Dorothy Lamour of Berkeley; April 21, concert for young people; April 24, student recital.

ATHENAEUM MUSIC CLUB at Caltech, Pasadena, now in its third season, was founded for the purpose of presenting each year to its members a young artist of national or international reputation in a cycle of concerts devoted to one particular composer. This season Rosalyn Tureck, young pianist, plays three piano recitals devoted to the work of Johann Sebastian Bach on Tuesday evenings, April 16, 23 and 30.

CIVIC LIGHT OPERA ASSOCIATION of Los Angeles, Edwin Lester, producer, and David R. Faries, president, opens the third annual season, Monday, May 9, at the Philharmonic Auditorium for a four weeks engagement. Four operettas will be presented, each production scheduled for a week of six night performances and two matinees. It is planned to stage one operetta not previously shown on the Pacific Coast, or one original production.

OPERA READING CLUB of Hollywood continues the programs under the direction of Leon Rains, with Florence Joy Rains as accompanist. The opera outlined in April is "Don Pasquale," by Donizetti.

PAUL POSZ closes his season of events at San Francisco with a song recital by Jeanette MacDonald, Friday evening, April 19, at the Opera House.

THEATER NOTES

THE PLAYHOUSE, intimately referred to as the Community, and legally adopted as the State Theater, is found on South El Molino Avenue, Pasadena, and is a popular dramatic center. Two plays are offered each month and a Midsummer Drama Festival accents each season. Each play runs approximately two weeks, opening on Tuesday evening. Matinees on Saturday only, no performance on Sunday. Gilmor Brown is production director. Charles Prickett is business manager. Schedule is:

April 2-13, "Texas Nightingale," by Zoe Akins.

April 15, 16, Eleventh Annual One-Act Play Tournament.

April 17-27, "What a Life," by Clifford Goldsmith.

April 30-May 11, "Heritage of the Desert," by Zane Grey.

AT THE LOBERO THEATER, Santa Barbara, the Community Theater Group continues the spring productions, offering "Dinner at Eight," April 18-19-20, under the direction of Dan W. Sattler.

ANDRE FERRIER'S little French Theater of Art, 1470 Washington Street, San Francisco, is devoted not only to entertainment but to education, and will present this month "Leopold Le Bien-Aime," by Jean Sarment, and contemplates the production at the Opera House of Moliere's "Le Malade Imaginaire," complete with ballet and orchestra on the stage.

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Miss Cravath first showed in 1925 and since has been one of the most important contributing sculptors to the Pacific Coast exhibitions with occasional showings in New York. Her fountain group at the San Francisco World's Fair won national acclaim and remains an excellent example of the charm and ease with which she creates.

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All varieties of trout common to the Pacific Coast are found in British Columbia, where they resemble each other so closely in structural detail that frequently it is difficult to distinguish one genus from another. However, from a sportsman's standpoint, that fact is immaterial, since they are all fine fish and splendid fighters.

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TRAVEL

In o yeor when plons for o holidoy must include prudence as well as goiety, mony Colifornians ore considering o trip to Mexico. The conservatives estimote thot this summer obout ten thousand Americons will cross the border each month for whot is technicolly o foreign holidoy. Though the season is just beginning, tourist ogencies, hotels ond transportotion componies ore urging us to consider Mexico in terms of escorted porties, oll-expense tours, or simply by traveling os rugged individuolists. Undoubtedly the timid troveler, remembering the days of Dioz, is inclined toward the escorted tour, but from the point of safety, on escort on o trip to Mexico is about as superfluous os o bodyguord ot the sheriff's onnual borbeque.

Regimented sightseeing is a formidable horror that can be ovoided even by the tourist vagobonding in Mexico City. Engoged by the hour, the Mexicon toxi — not o limousine, to be sure — is so inexpensive thot there is time to prolong a tour through the Poloce of Fine Arts; to pouse for more thon a cursory glonce ot the murols of Orosco ond Rivero in the Notionol Poloce.

Neor Mexico City two dude ronches hove been opened. One of them, in times post, wos the most fomous of oll haciendos frequented by the country's oristocrocy. Through politicol chonges, it become vocont for a time, but it hos emerged as the Mexicon version of the American dude ronch, complete with bodminton and tennis courts, o bor, swimming pool, ond horsemonship under the supervision of notive grooms. On Sundoys ond holidoys the Americon menu is voried with Mexicon dishes, including some thot ore borbequed in oncient Mexicon style.

Probobly it hos been this very coution with regard to food ond drinking water, recognized on the dude ronch ond in the better hotels, thot has deterred mony o potentiol visitor to Mexico. Even loyol Mexicons recognize the supreme difference between the Americon and Mexicon cuisine. For odaptoble though you may be in spirit, your interior nevertheless moy trouble you, if suddenly you substitute for your occustomed fore the hot and spicy dishes thot surround you. The potriots of the republic concede that the only solution for the Americon who must drink woter is fidelity to thot which hos been bottled, ond, in dining, o temperate helping of, let us soy, Mole de Guojolote, their luxury dish which consists of turkey with a thick sauce of chiles, ground olmonds, spices, sesome seeds ond chocolote.

Colorful though the Mexicon morket ploce moy be, and tempting in price its curios, in this lond of croftsmen there is every incentive to emerge with keepsokes thot hove true distinction. Mexicons pride themselves on their obility to work in silver, ond os copyists they con produce from sketches or photographs o teo or coffee service as modern os tomorrow ot a price that still is duty-free. The comporotively low cost of silver, together with the prevolence of notive opols ond turquoise, chollenge the omoteur to design brocelets, eorrings ond neckloces thot omit Indion folklore and symbolism ond instead contribute a lift to the Americon ensemble.

H. McF.

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ART

Now that the magnificent Seven Centuries of Art shows have departed, San Francisco has settled down to a period of quiet digestion, interspersed with small but interesting exhibitions, in anticipation of the big Picasso show to be held here in June.

The San Francisco Museum of Art is showing pictures from their permanent collection, including such fine things as Van Gogh's "Ploughed Field at Sunset," a shimmering mosaic of yellow and lavender and mars violet, and two other Van Gogh's, a blue portrait of Mlle. Ravoux, and one of his paintings 'after' Millet which are really improvisations on a theme — this one entitled "The First Steps."

On the opposite wall are two Carl Hofers, his "Card Players," and a boldly composed picture of a woman draped in white, entitled "Sybil." These two paintings are very arresting because of their poster quality. Planes are suggested very solidly but with great economy of means, so that the pictures have at the same time a satisfying decorative quality and sculptural solidity, a combination not so easily achieved, as every artist knows.

Amedee Ozenfant has a collection of sketches and paintings leading in logical sequence to the piece de resistance, a large oil entitled "Life." This painting is an intricate arrangement of human bodies in a composition of involved symbolism, the meaning of which is set forth in a book by Ozenfant entitled "Journey Through Life."

In most of the sketches oil paint is apparently built up in bas-relief on a light ground, with all modelling done plastically and not by color change within the silhouette. This seems to be stretching one medium rather far into effects that can be more effectively obtained in another. However that may be, the show is an unusually complete exposition and analysis of what one particular artist does to produce one particular painting, and as such is extremely interesting. There are also fine abstractions by the same artist, and a few early things done quite realistically, but even in these early paintings there is an interest in the plastic modelling of pigment. It is startling to see this developed into colored sculpture, on canvas.

A show of limited edition prints from the Association of American Artists has succeeded the Rouaults, and this, together with some drawings by assorted artists and sculptors, rounds out the artistic menu for the month. And very nicely, too.

D. W. P.

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DOROTHY LIEBES

Dorothy Liebes was born in Santa Rosa. She took her A.B. at California in 1922 and later went on to Columbia University, taught at Horace Mann, and began to win first prizes for design. The Paris Exposition, 1937, the Nieman Marcus award, the American Institute of Architects with a few important one-man shows sprinkled throughout her career. Besides leading the field in textile design, she is a director of the California School of Fine Arts and is now in New York assembling material for exhibition at the New York World's Fair.

JEAN CHARLOT

Jean Charlot was born in Paris in 1898. Out of a collection of relatives much concerned with early Mexican culture, he drew a heritage that held him close to what is now fashionably called Pre-Columbian Art. He began to draw at the age of three. An admiring biographer who was probably more enthusiastic than truthful claims that he was sharply critical of the family art collection at approximately age five. Charlot went to Mexico in 1921. There he did wood cuts and became interested in murals. With Rivera and de la Cueva he taught the craftsmen to prepare walls for the application of the true fresco. With every available wall covered, Charlot left and now lives and works in New York City.

California ARTS & ARCHITECTURE

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Notes in Passing

● It would seem that no one has the slightest intention of doing anything about bringing the Picasso Show south. Come June, therefore, and you will find us roller-skating sedately along the coast highway in the general direction of San Francisco. Perhaps someone would care to pack us a box lunch.

● There is also a little something called Romeo and Juliet that has opened in the same city, to critical hosannas. At the moment it plans turning its snout to the East and making tracks for New York. The casting of this particular production is a show man's dream. Lawrence Olivier and Vivien Leigh, two new top figures in the cinema and front page romancers, are, incidentally, pretty fine actors to boot. Los Angeles theater fare is temporarily limited to a Tom show in Southgate and Aimee Semple McPherson, who now features a Monday night broadcast in the entrance foyer of her temple. It seems that everybody thinks it's just fine and dandy, and there is a lot of kidding about how much the visitor dropped in the collection box and a bit of giddy chaffing on the part of a mighty pert announcer when he corners a pretty girl. Sister is still the best actress on the local boards.

● Elsewhere in this issue one will find quite a lot that is Pre-Columbian, but it might be well to mention the mounting of the show at the Los Angeles Museum. Roland McKinney has gone magnificently dramatic in the presentation and the lighting effects do stunning and sometimes terrifying things, particularly in the case of a black onyx mask that will scare the britches off you.

● There is an amazing story that concerns the reasons for the filming of "Of Mice and Men." It can't be told out loud, but after seeing the picture one is only glad that everything happened as it did. It's a beautiful job honestly done, and the score is something to cheer about. Aaron Copeland did the music, and one hears for the first time the promise of what can be done and might be done again when a first-rate composer is turned loose on a good script and allowed to go about his business in his own way. A fine and honest artist, Mr. Copeland gave point and depth and stature to an excellent production.

● Line from a studio story conference as a fat, tweedy gentleman dashes out of the room after being handed a note by a nervous secretary, "My God, seven actors and no dog."

● Sweet moan and lamentation of the month: Agnes Enters sneaked out to U.C.L.A., gave a recital and we missed it. The things she did in town were good enough for anybody's money, but we hear that she did some new and sly bits for the boys that are not usually on her programs.

● We like the story about Miss Emmy Whittington, whose gentle innocence has been the delight and, lately, the trial of her friends and relatives in Sausalito. It seems that a rather giddy little botany professor came all the way from Berkeley to address the ladies of the local garden club on "Flowers and How They Grow." A man of obscure and somewhat precious humors, he changed the title of his scheduled lecture at the last minute and decided to talk about what he cutely called, "The Love-Life of the Flowers." Next day a passing friend stopped for a word with Miss Emmy, who was gingerly snipping at her garden and regarding the blooms with the surprised suspicion of the very pure. "And how," asked the friend, "did you enjoy the lecture last evening?" Miss Emmy straightened and regarded two roses in her hand as though they might do something utterly unspeakable right then and there. "Well," she faltered, "I suppose it was all very interesting to many people, but really now I — well, I just don't think that we ought to know what the flowers do at night."

● A friend on the last lap of a nervous breakdown has taken a house on the edge of Westwood. The back of the property sweeps up a small hill. Along the ridge, there is a high wire fence with the Sawtelle Soldiers Home on the other side. Every day, as she watches from her bedroom windows, stragglers walk up to the high place and stand with their backs to the fence, watching something going on below. In a little while she hears the sound of taps, followed by three rifle shots — then the old figures walk away and out of sight. All this happens sometimes two or three times a day. The old men standing silently on the ridge, the sound of the bugle, the rifle shots, and then nothing on the hill top.

She should have minded her own business and enjoyed her breakdown while she had the chance, but being something of a snoop she worried the mystery until she found out what it was all about. Last Sunday she was wheeled out into the yard. The little drama was being played and she could not resist calling up to one of the mysterious watchers. A very old veteran turned and quietly volunteered the information that the hill was the best spot from which to watch the daily funerals and now if the lady would please excuse him he had to hurry down with the rest so as not to miss the band concert. In a few moments, the wind being just right, the stunned lady heard the military band plunge lustily into, "Oh Johnny, Oh Johnny, How You Can Love."

● Now that we are sitting up all night again waiting for the latest war news, the following letter might serve to remind us that on the other side of the world a great people still struggles in blood and agony to preserve something called peace and freedom. It is a letter of gratitude for so small a thing as a complimentary subscription to this magazine. Between these lines, there is the calm, scholarly dignity of a great culture quietly pursuing its observation of man and life and time and cruelty and love in a world of butchers. Perhaps after reading it you can think of some forgotten books or periodicals that might be useful, or a coat for a great poet, or something to warm the hands of a little student who will die tomorrow or a year from now, nurturing the flame of an idea that makes life possible for all of us.

Read the following aloud . . . and slowly:

NATIONAL LIBRARY OF PEIPING
Kunming, China

February 14, 1940.

Dear Sirs:

We are most grateful to you for your kind letter of December 22, 1939, and for your courtesy in placing the name of this Library on your mailing list to receive the "California Arts & Architecture" for the year 1940. On behalf of the National Library, I beg to convey to you our heartfelt thanks for your scholarly cooperation and assistance.

As Chinese universities and scientific institutions have been forced to migrate to the interior to carry on their work without books and journals, your notable gift will undoubtedly aid materially the cause of education and culture in China, particularly at a time of our national emergency.

With renewed thanks for your cooperation and assistance,

Yours sincerely,

(Signed) T. L. YUAN,
Acting Director.

Ladies and gentlemen, we give you a free China.

J. E.

CARMALITA MARACCI



EDWARD WESTON

THE DANCER

Carmalita Maracci is a dancer without a passport. She is not of any country. She defies classification. She dances herself.

Although of this day and age, she is no "modern" dancer. Intensely preoccupied with themes of a Spanish character, she does not do authentic dances of Spain. But whatever the fire of her art touches bears the stamp of instinct and feeling true to the spirit of the theme of the dance.

Perhaps her racial background of many peoples accounts for the creative energy through which she expresses fundamental traits of humanity. Perhaps it also explains why she shuns the execution of dances of the "hand-me-down" tradition. For her the dance is a personal memoir that the floods of memory can, with equal dispatch, exalt or despair.

This young artist (whose strong face with its restless, inquisitive expression Edward Weston has so truthfully captured with his camera) of the flame-like body of tempered metal and exquisite symmetry, has Spanish, German, French and Italian blood. She was born in Uruguay, raised in the Sacramento Valley country, the product of typical American school life, and (to the dismay of her dear public) speaks with a definite western twang.

One critic, Charles Levitsky, struck upon the keynote to her art. "It is," he said, in essence, "planetary whirl and gravitational restraint."

She soars with a body of white heat, between the earth of dull, aching humanity and the horizon of man's hopes. She soars through the recesses of man's consciousness, stripping off layers of barriers which keep her from reaching the meaning of the heart. In split seconds like these, with its illumination and terror, the torrent of heel-stomping and hand-clapping is gone. The fury is spent. These flashes of bed-rock emotion, with their sudden changes of moods shoot out at you with the rapidity of a machine gun.

Human emotions, abstracted but powerfully projected, are her constant theme. The dance is sheer ecstasy to her, as it was to ancient man and as it is to peoples close to nature. Hers is the insistent echo of Novarre, the great innovator of the eighteenth century ballet, who cried out in the wilderness of Versailles, "The dance must have truth and passion."

Sometimes that ecstasy paints a gay picture. "Two Caprices," for example. Man is neither struggling with fate nor resigned. He is as happy as a lark. The first "Caprice" has the chic of a Schiaparelli gown and the sophistication of a Collette novel. The other is your main street honky-tonk, where Maracci with tinkling bells on her bolero and bells jangling from her knee-garters rollicks with the swagger and exuberance of a cantina entertainer.

An incomparable ballet dancer, she utilizes it, not as a means in itself, but to a poignant delineation of psychological frustration. "Dance of Elegance" is the study of a dancer who wishes to recapture the ecstasy of the dance and is unable to reconcile it to the realities of life. Running through the composition like a leit-motif is an exquisitely executed bouree. John Martin of the New York Times was prompted to say in his review of her Broadway debut at the St. James Theater, "that her bouree might well serve as a model for what perfect bourees should look like."

The same dramatic suddenness which makes Picasso found one school of painting to discard it for another makes Maracci turn around and virtually lambast the ballet off the map. "Post-mortems" is a mad shuffling around of ballet logic, in which the members of her group are referred to as "corps de ballet of belated ones." No wonder balletomanes look upon her as the l'Enfant Terrible of their precious art.

No dancer could be so brutally true to the spirit of her work and include a social commentary. But it is not tagged on; it's danced into the very essence of her interpretation.

Her desire to "dance the race" brought forth "Cante Jondo." All the fury and passionate despair of the Spanish gypsy is exemplified through the flame-like body of Maracci, burning, it appears, with the heat of all mankind. The dignity and compassion with which it treats of a dispossessed, abandoned strata of society is comparable to the Joads of John Steinbeck's "Grapes of Wrath." The Spanish gypsies have known bitter bread for centuries. The Joads have just tasted it. The gypsies have the snarling fury of a resigned people. The Joads have the fire of hope in their gaunt faces. The gypsies have their Cante Jondos (Deep Songs) to make them forget. The Joads are too close to the pioneer tradition of plenty to have developed a folklore out of their tragic consequences. Both artists, one the American dancer, the other the American writer, exalt the dignity of human life wherever they find it, and in language, more often rebellious than not, strike out for a fuller, richer expression of living.

SYDNEY SANDERS

ART AND THE MOVING PICTURES

ARNOLD SCHOENBERG

When Berlin's UFA made its first successful experiments with talking pictures, about '28 or '29, I was invited to recard myself in picture and sound. The speech I delivered was an enthusiastic address of welcame to the new invention through which I expected a renaissance of the arts.

The silent film had reached the lawest paint of vulgarity at this time, and save for this new invention it would probably have been dead in a few years. Now I expected a renaissance of the word — of thoughts, of ideas — dealing with the highest problems of mankind.

How wrong I had been!

When I expressed these desires, I had in mind the audiences of the Viennese Burgtheater or the Deutsches Theater in Berlin: audiences which consisted mostly af people who knew not only a few quotations, but cauld recite by heart whole pages of Shakespeare, Schiller, Goethe, Wagner; audiences which did not ga ta the theatre only to burst into laughter, but which followed the finesses of a dialogue with a fine, quiet smile; audiences which discussed for a long time afterwards the problems of a drama. They also liked their stars, but their real interest centered in the characters — whether they hated or admired, pitied or envied a hero or a villain. No actor could succeed merely by his personal appeal if he did nat possess the power of personification — bringing to life a King Lear, a Piccolomini, a Goetz von Berlichingen, or a Wotan — if his use of the word could not averwhelmingly affect the emotions of his audience as well as satisfy its intellectual expectatians.

How wrong I had been: a few manths afterwards my dream was destroyed by the appearance af the first "fullsized" film, "fullsized" also in vulgarity, sentimentality and mere playing for the gallery. It was the first step downward to the lowest kind of entertainment and never since has a step in the opposite directian been ventured with such success. The production of moving pictures abandoned entirely every attempt towards art and remained an industry, mercilessly suppressing every dangerous trait af art.

Astonishingly, after some reluctancy, the more highly educated class of peaple bowed ta the facts. Enchanted by the new technical wanders, they renounced superior ideas and found themselves satisfied with a cheap happy ending. I had dreamed of a dramatization of Balzac's "Seraphita," or Strindberg's "To Damascus," or the second part of Goethe's "Faust," or even Wagner's "Parsifal." All af these works, by renauncing the law of "unity of space and time," would have found the solution ta realization in sound pictures. But the industry continued to satisfy only the needs and demands af the ordinary people who filled their theatres.

There was na compulsion to renounce the demands of the intellectually minded. Thaugh there were always those warks which satisfied the whole of a nation, ar even of the entire world, like Mickey Mause, ar some of the films of Charlie Chaplin, Harold Lloyd, and the Marx brothers; like some operas of Rossini, aperettas of Offenbach and Johann Strauss, and plays by popular paets, like Raimund and Nestroy; or popular music of Strauss, Offenbach, Foster, Gershwin, and many jazz composers; though there existed works which had the same appeal ta the mare highly educated as ta the average citizen, there still remained unsatisfied those minds whose desires were served by the religious spirits of a Calderon, a Tolstoy, or by a mass af Bach ar Schubert; ar by Maeterlinck's "Jakob Boehmas," ar Swedenbarg's mysticism, ar by Ibsen's social and Strindberg's matrimonial problems.

Ignoring the very problems of aur times — these religious, philosaphical, psychalogical, social, "Weltanschauungs," ecanamical, natianal and racial problems — can one ignare the fact that an Offenbach of our times wauld not dare to write satirically against a Napalean III, nar could our Moliere venture today ta expase aur physicians or "nouveau-riches" to the laughter of an audience? No daubt, a present-day Beaumarchais wauld not succeed to see his "Barber of Seville" and "Marriage of Figaro" undermining customary privileges af the Grandes. At least not in maving pictures cauld he see them, unless their tendency, right or wrong, were cut down ta that zera point which allaws for a happy ending — it can't happen here — remember this. Or rather, it can't happen in the mavies, where there is as well na space for the ideas of the fighters for liberal freedam, as presented in "Fidelio," "Rienzi," "Sicilian Vespers," "Massaniello," or "Uncle Tam's Cabin," as for the expression of religiaus ideas like those found in Liszt's "Christus," ar "Saint Elizabeth," ar in Wagner's "Parsifal," or in my own "Moses and Aaron."

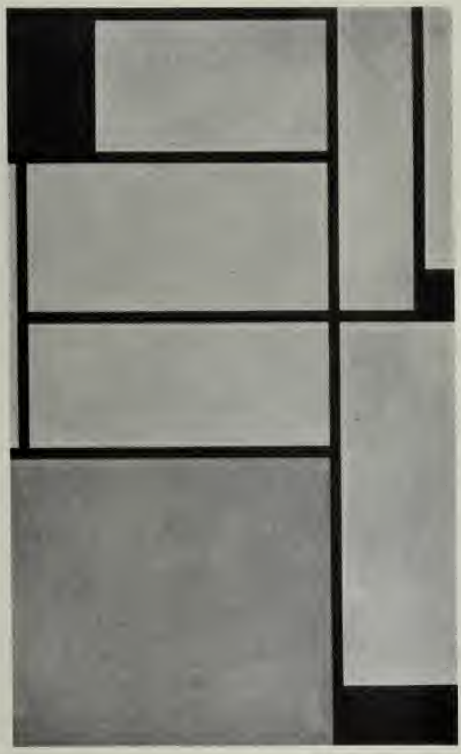
Is it admissible ta farget the painter, the artist, who, of course, alsa produces pictures? In moving pictures ane meets only with that which carresponds ta the periad of realism in art. But ane knows that since that time great artists have gone thraugh a number of styles, schools of which never a hint has been made in the films.

So much far paetry and painting. As regards music ane needs nat speak abaut modern music. With a few exceptians the industry has nat yet admitted the classic music from Bach to Schubert, not to mentian Brahms, Wagner, Berlioz, Debussy, Richard Strauss, or Mahler.

I do not believe that a great majority af the people as a whole would object seriously against being served occasianally with classic music. There is at least no evidence of that. But there

(Continued on Page 38)

COMPOSITION BY PIET MONDRIAN



3 *modern california houses*

THE DESIGN OF A BUILDING IS THE DESIGN OF A PATTERN FOR LIVING. THE PATTERN GROWS IN THE MIND AND IMAGINATION OF THE DESIGNER. THE SHAPE OF THE BUILDING IS THE OUTCOME OF THIS PATTERN, CONDITIONED BY THE CIRCUMSTANCES OF SITE, MATERIAL, AND MONEY — BUT, ABOVE ALL, BY SOCIAL CONCEPTIONS.



Gilbert Cooper

FRANK LLOYD WRIGHT

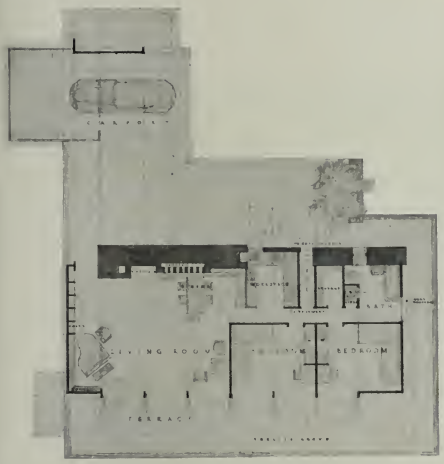
THE RESIDENCE OF MR. AND MRS. GEORGE D. STURGES, BRENTWOOD, CALIF.









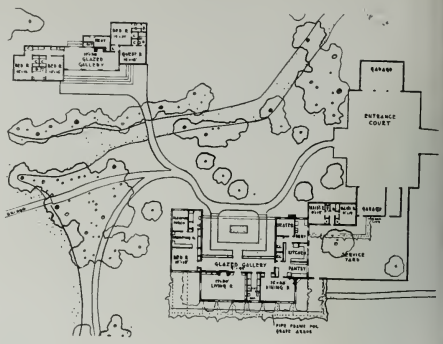




Here we see an extension of the hill clearly expressed in a direct statement unfettered by the artificial. This is the American architecture of Frank Lloyd Wright, full of style but never a style; always growing, changing, expanding. With each building one finds an organic entity formed by a sense of wholeness in structural continuity.

Every element is articulated and integrated as part of the pattern which is architecture. Lighting, heating, and furniture are all absorbed and built in as part of the house. There is a genuine freedom and fundamental strength-out-of-the-ground. This house springs from the hilltop, free and complete in its time and place.





THE PERCY T. CLEGHORN RESIDENCE, STOCKTON







WILLIAM WILSON WURSTER A.I.A.

Another architect whose conception of the good life is as American as that of Wright, is William Wilson Wurster of San Francisco. But whereas Wright takes a new conception of structure and design and solves the problems thereby created, Wurster takes accepted shapes in architecture, strips them of their false faces and leaves the honest and good features that have been inherent in them since the beginning.

Wurster's houses have a livability a plan or photograph cannot adequately convey. A close inspection of this plan will reveal a scheme for living that is patently delightful. This quality, combined with emphasis placed on good construction, is at the basis of the enormous popularity of Wurster's work.





Roger Sturtevant

HARWELL HAMILTON HARRIS

Dapprich





Avitia



La Valle







Avitia

THE GRETA GRANSTEDT RESIDENCE, HOLLYWOOD, CALIFORNIA

This house, like the two preceding it, is the work of a man who is trying to preserve the American way of life. The site is a finger of land about one hundred feet wide, bordered on each side by small ravines. The arrangement of the plan strings the principal rooms out along a line parallel to the road. This gives all the rooms a south exposure, a good view and considerable screening from the noise, the dust, and the gaze of passers-by. The drive through garage gives the advantages of a motor court while only taking a small space. In this case it also makes it possible to lower the garage floor to the level of the house floor, since a longer approach to the street is provided.

by Jean Charlot

EDWARD WESTON

By definition, photography is a most objective medium. By vocation, Edward Weston makes it more so. To survey chronologically his "oeuvre" is to witness a purposeful shelling away of subjective addenda, of trimmings that, to the average observer, transform a photograph into a work of art.

In his earliest work, lyrical qualities strive to express themselves against the logic of the camera. He idealizes objects through "flou" effects or spider webs of shadows, much as a French chef will induce a fish to look like a chicken and taste nearly as it looks. Those trickeries soon discarded, Weston tried to retain a well-earned right to unusual photographic angles, subtle space composition and sophisticated layouts. It seems that, without such pride feeders, an artist's personality would cease to be. But his destiny was to strip himself still further. In his present work, the last vestiges of self-obsession have disappeared. In the concrete, implacable way which is its own privilege, the camera records whatever it is, rock, plant or trunk, that Weston innocently squares plumb in the middle of the lens.

The increased effacement of the man behind the machine has resulted in deepening and heightening the aesthetic message. With a humbleness born of conviction, the artist distracts our attention from himself as a spectacle. The search for a super-objectivity produces an art which accomplishes the inner aim of all great art, to make us commune with the artist's clairvoyance in the minute of creation.

This application of the apologue of the man who found himself by losing himself clashes with this epoch of artistic theorizing. People now profess that objective vision and subjective understanding are incompatible, that the former is trash compared with the latter. Yet man speaks but of himself: however objective his aim, he does not describe objects, but only his own sensuous contact with them. The more tenaciously a painter clings to normal vision, the more clearly will he state, as does Vermeer, that the human optic is a more perfect means of emotion than of cognizance. The camera, too, gives us not the object, but a sign for it written in terms of light and dark, often at odds with the experience gathered through touch, smell, mental knowledge or even an average eye. As concerns the supposed hierarchy between an inner and an outer world, let us remember that the only possible commerce of the optical arts is within the realm of the visible, deals with the description of physical bodies. This does not mean that art must be de-spiritualized. The very fact of the visibility of the outer world is proof that it hos laws, rhythms and phrases to which, both being attuned to the same diapason, the laws, rhythms and phrases of our spiritual world answer. To describe physical biological phenomena, erosion, growth, etc., is to refer to similar happenings in our mental world. There is a mystery in the objective realm as loaded with meaning as are the voyages that one makes into oneself. Weston has understood those things as few others have. More exactly, as artists—at least in the heat of creation—do not think, Weston has lived these things. The more objective he strives to be, the more inner chords he strikes, and in so doing points to a means of liberation for his fellow artists, away from the current and exasperating creed.

There is nothing in his photographs to enthuse the kind of aesthete who expects from art the same soothing or tickling that one demands from an ivory scratcher. Poussin justly stated, "the aim of art is delection," but many mistake pleasure for delection. Superseding the physical, and even the emotional, true delection is of the real of the spirit.

The physical exertion inherent to the technique of painting, the multiple twists of arm, wrist and fingers, as well as the time that goes into the creation of a picture, are too often deemed the standards of its excellency. Yet they often result in a muddling of the mental image that the painter forms at the start, and then patiently mutilates. The Chinese understood better this fact that physical exertion is incompatible with the highest forms of meditation; their greatest masterpieces, devoid of color, jugglery or patience, were created in five minutes with a broken reed, a feather or a finger smeared in ink.

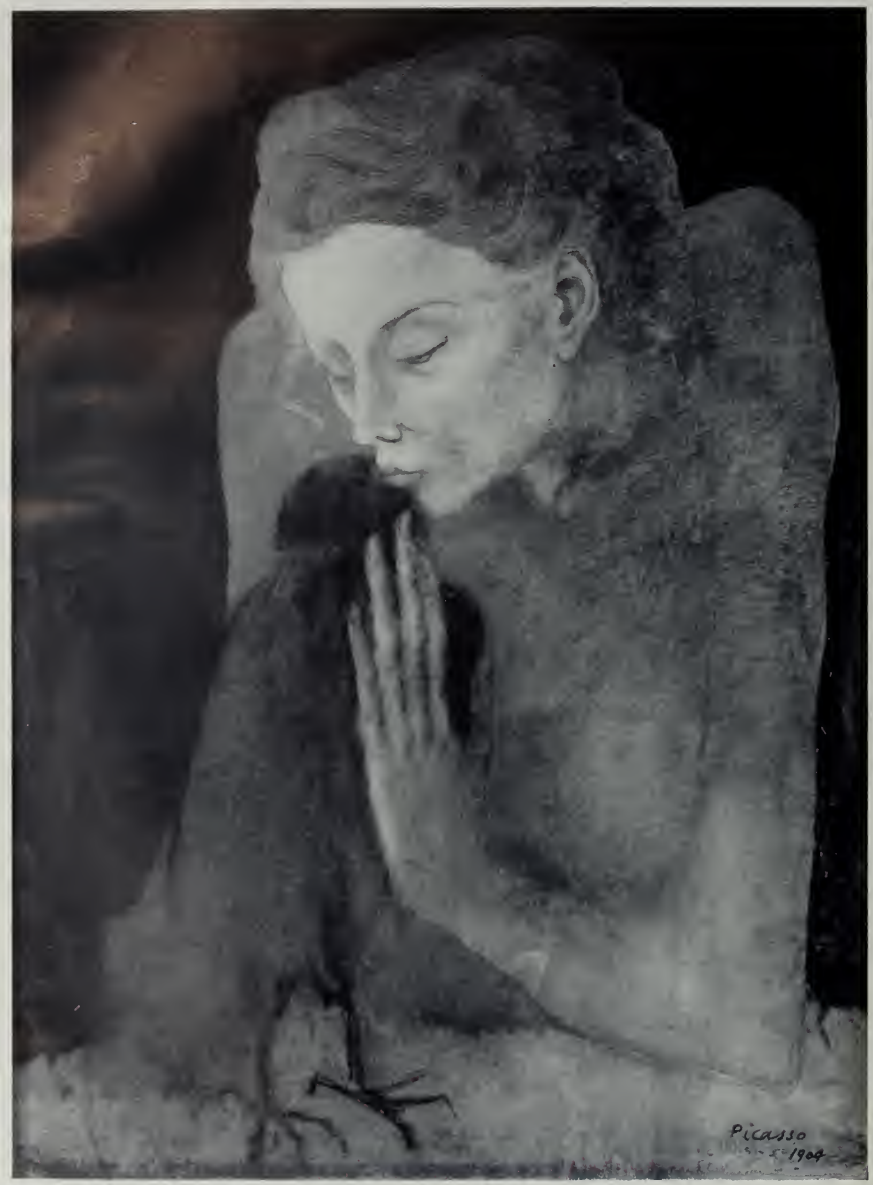
Weston's art is a culmination of the Oriental concept. Hand and wrist work give way to the mastery of the machine, eliminating such uncertainties as are corollaries of muscle and time. Under the stupendous concentration of the artist's mind, 1/35 of a second suffices to create an image with which to perpetuate his spiritual passion.

Weston's world of ordered bodies is as fitted a tool towards contemplation as the hierarchy of blacks in the greatest ink paintings—with this added security, that Nature being actually such as revealed in his well-focused photographs, we come closer to the mechanical proof of its being, in essence, divine.



ABOVE: ONYX MASK, VALLEY OF MEXICO, TOLTECAN CULTURE FROM THE LOS ANGELES MUSEUM PRE-COLUMBIAN EXHIBITION. RIGHT: PAUL GAUGUIN — "WOMEN OF TAHITI," PAINTED IN 1891.





PABLO PICASSO • WOMAN WITH A CROW [GOUACHE]

The Americas' rediscovered

Before the opening reception of the Pre-Columbian art exhibition at the Los Angeles Museum, the telephone in the art office rang pretty steadily. "What is Pre-Columbian art, anyway?" asked would-be guests, cautiously making sure it was something that rated a black tie.

Pre-Columbian art rates not only tuxedos at receptions, but pride and admiration on the part of Americans. It is the art of the peoples of America before Europe dreamed of the existence of America, before Christopher Columbus made his historic mistake. More accurately, the term usually refers to the art of the civilizations of Mexico, Central America, and Andean South America before Cortez in 1520 won the first of the bloody battles that were the Spanish Conquest.

The cause for pride lies in the fact that this Pre-Columbian art ranks almost as high aesthetically as does the art of ancient Egypt and Greece. Archeologists often compare the Mayas to the Greeks, and the Aztecs to the Romans, while the Toltecs are comparable to the Etruscans. Although isolated from outside influences and living in stone age culture, these peoples developed great civilizations, particularly the Mayas. They built wonderful pyramids, temples, roads and bridges. Their sculpture awes and confounds present craftsmen. They excelled in the minor arts of pottery, gold work, and weaving. As agriculturalists the world is indebted to them for corn (maize), potatoes, sweet potatoes, tomatoes, pumpkins, squashes, lima beans, pineapples, strawberries, tobacco, cotton, rubber, and many other things. They conceived a numerical system based on the number twenty, and they invented "zero" centuries before it was conceived in the Old World. They evolved a calendar more accurate than the Julian one and nearly as accurate as the Gregorian one which was adopted as late as 1582 and is used in the present day. They had no alphabet but used a system of hieroglyphics, only about half of which is now known to us. There once were libraries of books in these hieroglyphics, folding panels of maguey fibre; but the pious Diego de Landa, Bishop of Yucatan soon after the Conquest, convinced that they were the handiwork of the Devil, burned the lot. The burning of the library at Alexandria was less of a tragedy for human knowledge. Only three Mayan books are now known to exist, and they have yet to be completely deciphered.

The history of those ancient times must be read by the archaeologists from such objects as are on display in the current Pre-Columbian exhibition. Those who are not archaeologists may stumble a little over unfamiliar forms and unfamiliar gods and unfamiliar names (Providence prevent the unwary from tripping over Mixcoamacatzin and Huitzilihuitl), but the universal language of art makes it clear that many of the things in this exhibition are masterpieces judged by the standards of any age.

The very first object that greets the eye as one enters the galleries is one of these. It is an Aztecan mask in that extremely hard and brittle volcanic material, obsidian. Modern sculptors congratulate themselves when they succeed in mastering this difficult medium. The unknown Aztec who created this mask succeeded brilliantly. The thick-bridged nose with the flaring nostrils, the faint pouches under the narrow eyes, the long, thin-lipped mouth, the strange animal form on the forehead are modeled smoothly and harmoniously to give an impression of implacable cruelty. Some of the masks are obviously intended to be amusing, such as the one with the W. C. Fields nose; all of them are beautiful in their materials, whether jadeite, alabaster, or onyx.

In the huge, stone head of a Mayan warrior is the calm of Buddha, the Olympian nobility of the Greek gods. Here is a warrior worthy of Valhalla. The serene countenance and the elaborate headdress were intended as architectural decoration, and the artist who carved them knew what our present day artists are still learning — that architectural sculpture should be broad and simple, with few details.

The marble vases with their deep surface patterns and their jaguar-form handles are amazing products of an age that had no metal tools. Another example of skill is to be seen in the shell work. The shells have been bored from the back to form the delicate tracery of the designs. These designs are elaborate and here and there can be seen traces of color showing that the pieces once were painted. The damsels who wore ear ornaments like these really had something.

The gold ornaments also are apt to cause stirrings of covetousness in the bosoms of moderns. The crab-shaped bell, the tiny bell with the bird on top, the pendants with the half-human half-eagle figures all are marvelous examples of the goldsmith's art, while the gold staff handle in the form of an ibis is superlative. Seeing such gold, the greed and cruelty of the Spaniards is more understandable, if still unforgivable.

The humor, the humanness, the daily life of these native Americans is perhaps best revealed to us in their pottery. What wins us to a sense of kinship are such figurines as the delightful young miss, reclining with gleeful ease on her couch, or the woman, child and dog that are tiny in stature but monumental in grandeur. Some of the heads of old men remind one of the Hellenistic portraits that have the same insight into character, while the painted pottery vase, with the scene of the noble being carried in a litter, is equal to any Egyptian painting.

The stone figures of the monkeys and the fat, little jaguars again bear testimony to the sense of humor in these ancient predecessors of ours, even if we did not see the infectious smirks on some of the human figures.

A sense of color and design and great technical skill is evident in the textiles and the feather work. The weaving of the women of Caracas many centuries ago has held its own with the best in the world. Even more spectacular is the feather work. The brilliant, unchanging hues of the feathers in the mantle and helmet shown in this exhibition are blended into beautiful patterns. The patience and care that went into the making of these garments and the intelligence that designed them deserve our respect.

The more we learn about these earliest Americans the more difficult it is to preserve the fiction of the invading Europeans being the superior race. True, the native lacked the white man's knowledge of fire-arms and the more efficient ways of annihilating one another, but in his knowledge of the fine arts and in his ability to combine the beautiful with the useful in his everyday life the Pre-Columbian craftsman acknowledged no master.

LOUISE BALLARD

THE RESIDENCE OF MR. AND MRS. T. R. CRAIG, CHATSWORTH, CALIFORNIA





Fred Dapprich







PAUL R. WILLIAMS, A.I.A. ARCHITECT

JOHN F. LUCCARENI, A.I.D. DECORATOR

This California rancho type house situated on a knoll overlooking a broad valley is typical of the early hacienda. The general plan in the shape of a "U" embraces a large swimming pool. The exterior is finished in an interesting combination of stucco, vertical boarding, and stone veneer. The interiors are treated with charming informality. In the living room, textured draperies in beige blend with the old yellow of pine furniture and a rug in cranberry tones.

The walls of the boys' dormitory are panelled in pine with the ceiling painted dull red. The general interior adeptly combines white painted brick, acid treated pine panelling, and textured plaster. The entire house lends itself to graceful, expansive living.







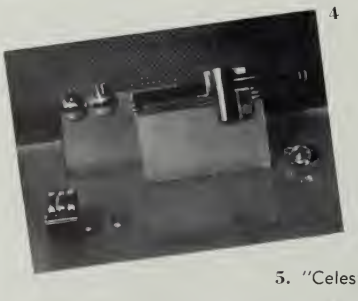
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1. "Tithonia and Myosotis," a bas-relief panel with background of selected pebbles. by Helen Bruton of Alameda. **2.** Rug and chair textiles by Dorothy Liebes, San Francisco. **3.** Rawhide furniture designed by William Haines, Los Angeles. **4.** Jewelry designed by Margaret di Patta, San Francisco. **5.** "Celestial Movement," terrazzo with metal designed by Esther Bruton, Alameda. **6.** Bowl executed by Glen Lukens, ceramist, Los Angeles. **7.** Decorative ceramic figures by Adolph Odorfer, Fresno. **8.** "Summer Night," carved glass panel by Jacques Schnier, San Francisco. **9.** Ware designed and executed by the Winfield Potteries, Pasadena. **10.** Hand-blocked textile designed by Lanette Scheeline, Berkeley.

6



7

Colifornions ore frequently disturbed to heor Eosterners criticize the Pocific for not being the Atlontic Oceon. We ore groteful, therefore, to heor even Eosterners odmit, albeit with regionol reluctonce, thot Colifornio is experiencing o renoissonce in creotive endeovor. This is porticulorly true in the reolm of orts ond crofts.

Geogrophicol remoteness from the Eost hos octuolly fovored our cultural freedom. True, this very freedom hos ot times become license, resulting in vorious otrocities of bod toste. Nevertheless, it hos estoblished ortistic freedom, ond o surprising omount of creditoble croft work is being done in our Stote. In the moin, Colifornions ore unhompered by mony stuffy Eastern troditions. Europeon trodition still dominotes the Atlontic seoboord.

Though the Colifornion ortison-croftsmon moy be soid to lock o certoin follow-through in relotion to industry, he possesses freedom of creotive expression ond o wide voriety of working moteriols. Severol of these ore imported. Workers in ceromics hove occess to numerous notive cloys. For such reosons, ceromic octivity promises to be increosingly significont in Colifornio.

In the production of textiles, Californio is represented by mony creotive ortists. The greoter proportion of textile croftsmen continue to reproduce the potterns of the post. Reolly creotive ortist-croftsmen ore less numerous. Richly originol creotions of Colifornio looms provide glowing evidence os to the rebirth of ochievement in this croft.

If for no other reoson thon sheer procticolity, Eostern buyers hove been obliged to turn westword. Ample recognition of locol orts is evident in the tendency of Eostern buyers to oppeor with growing regulority, their oim being to purchose Colifornion ort products. Behind the sotisfying monetory returns from this good stewordship of tolent, however, is the more obiding sotisfoction thot the ortist-croftsmen of our State ore becoming increosingly oble to indulge their bosic urge for self-expression.

Dorothy Liebes

8



9



10



GARDENS

If a garden grows into a disappointment, a variety of errors may have been responsible. To professional gardeners, nurserymen and landscapers, they are well known. To the amateur (non-professional) gardener, they often remain a mystery.

The smaller the garden, it seems, the more determined becomes the owner to fill it with as many kinds of plants as possible. Nurserymen know, however, that much of what they sell will never mature in anyone's garden. To start with, probably half the plants that die are lost for want of a thorough watering when the plant is set out. The first watering is the most important—without a soaking, the plant has small chance to pull through. When many professional men lose plants continually, for this reason, is it any wonder that the home gardener may make the same fatal mistake?

Lack of knowledge of the ultimate size of the plant set out accounts for the loss of effectiveness of many shrubs and plants. Small shrubs are planted a foot away from the house, to mature as trees, hanging half across the yard, tied to the house with wires or ropes. Frequently they grow higher than the house, shutting out the light from even the second story windows. Shrubs that droop and arch are planted where they must grow into upright columns, while a shrub that is a wild sort of thing — one that tosses its branches to the sky — is trimmed to become a low hedge.

Many a grand shrub, that spreads full and low from the ground, is pruned away at the base so the lawn mower will get "close up." The beauty and the symmetry of the thing is thus lost forever. An inverted feather duster stuck in the ground could almost take its place.

Sometimes the small area comprising the lawn is broken up with assorted plantings, making it impossible from then on to have either a lawn that is a lawn, or shrubs that are shrubs. The sweep of green turf cannot be treated as such. The cluttered shrubs cannot mature because of continual robbing of their food — even before they get it — by the hungry grass.

Trees are planted on boundary lines without the slightest regard for the neighbors' existing planting. A pepper tree, right across your fence, can, in five or six years, cancel all your garden ambitions for an area twenty or thirty feet away. On this count alone many a garden "plan" or blueprint loses much of its value — it does not show what a neighbor has already growing that will interfere with the proposed planting.

How much stuff is killed off because of improper fertilizing may never be known. The philosophy that "if a little is good, more is better" does not always apply when using fertilizer. If a little helps, more may kill. Some gardeners are like the man who planted the large olive trees, removed from 40 years of quietude in the hills, where it was watered only by nature and pruned by the wind and the storms, to the haste of his garden, where it was guyed tight with wires to prevent swaying in the wind, ruthlessly killed with applications of fertilizer, and drowned with water. But fertilizers today are made up for almost every purpose and, if purchased and used correctly, will give excellent results.



A common mistake, too, is that when purchases are made at the nursery they are usually confined to things then in bloom. The result is that few places have a varied or staggered season of bloom. This is especially true of camellias, which have a much longer blooming season, if the varieties are so selected, than many people realize. Persons who spend their summers out of town would do well to plan lavish bloom in the spring or fall, and omit summer bloom entirely. This is common practice on some estates.

Strangely enough, many gardens are robbed of their importance because the owner insists on having a little dab of this and that in bloom practically all the year around, with the result that what bloom there is lacks dignity and force — it makes no show. One is reminded of the little boy who hollered "Wolf!" Gardens which have a stringing out of insignificant flowers the year around never stage a compelling moment. Then after a prolonged display of bloom there is rest to the eye and satisfaction to the spirit in just the sight of the brown earth, turned up to the sun for rest and air. A drive through the older parts of Pasadena at this time of year, to witness the azalea displays, helps bring this point home.

Sprinkling systems inadequate or poorly laid out add to the burden of anyone's garden. Nothing is more discouraging during the summer, when a gardener would relax and enjoy the fruits of his labors, than to have to rush here and there with a watering-can or a hose. A properly planned watering system would easily minimize this labor. Sprinkling systems cannot think, nor can they get up and get about — they can only function as laid out. But many were installed without any forethought. If you buy any watering system, buy the best — and remember, you only buy it once. The water pressure, the amount of water necessary to a given job, the correct size of pipe (larger than usually used), proper types of heads to cover specific areas, direction of prevailing winds when the system is used, ability of the system to throw water in the face of a prevailing wind — these are factors that none but first-class installers are concerned with. All others who sell, "sell pipe," as gardeners say. Too much emphasis cannot be laid on good watering equipment. A gadget that makes a fine display of water in the late afternoon sun may be worthless — frequently is. Save the money and buy the correct thing the first time.

Good tools make work easier and help prevent disappointment. Tools are divided by gardeners into two classes — those made to sell and those made to sell to gardeners. The latter usually have as many tools as could be counted on the fingers of one hand, but they are the best, the ones proven indispensable, the ones that do the most work in the least time. The first named are the tools that after purchase and a proud Sunday display to the neighbors find their way to the rear of the garage — which is usually a good place for them. Any first class nursery will tell you what tools professional gardeners use.

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If the man of the house has to spend every Sunday through the summer trimming a mile of cypress hedge, he soon learns he would have done better to make another choice, say, of a shrub that would need but

(Continued on Page 40)

A NEW INTEREST INDOORS







Many changes have taken place since the parlor shed its slip-covers, rolled away its moth balls, and pulled back its pall-like draperies to invite the sun indoors. The parlor became a living room, cellars and attics became rumpus and hobby rooms, and the "sun room" is no more. Instead, we have an outside living room. The sun is welcome through all the house.

Cane or rattan furniture suits contemporary living. As comfortable as grandma's rocker and relaxing as your old swing hammock, furniture made of cane lends itself equally well to spacious terraces and budget homes. The lazy lounge chairs, some with ottomans, some with hoods, have long been a familiar sight outdoors, but in the last season or two cane furniture has taken on a new versatility and achieved a new dignity. It has been scaled down to suit indoor quarters. In most instances, it stole quietly indoors by way of the play room or hobby room. Gradually, however, it has demanded and received a respected place for the scheme of any room in the house. Wherever the emphasis is on informality and ease, furniture of this type is completely at home.

Cane is native to the Far East. In simplified form, however, the oriental touches with cane slip unnoticed into contemporary effects. On a more formal note, one acknowledged traditionalist surrounded a lovely 18th century table with graceful cane chairs in one of her most dignified homes, pointing with authority to the revered Mr. Chippendale himself.

Photographs on this page from the Universal production, "It's a Date," show settings from one of the important backgrounds in the picture. The locale is Honolulu, and largely cane is used for both interiors and exterior. The motion picture decorator obviously saw possibilities and created effects that will undoubtedly startle designers and manufacturers of rattan furniture into new pride in their wares.

DOROTHY SHAGRIN

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DOROTHY SHAGRIN





The Residence of Mr and Mrs Henry M. Boyd

MERRILL W. BAIRD, A.I.A. ARCHITECT

GEORGE C. SAGAR & SONS INTERIORS

This house in the colonial tradition was designed to achieve a forceful and dignified simplicity. A beautiful circular stairway dominates the entrance hall which opens on the left into the living room and to the right into the dining room where the center of attention is held by a beautiful Czechoslovakian chandelier. A breakfast room is papered in soft mulberry tone with brilliant canary yellow drapes.

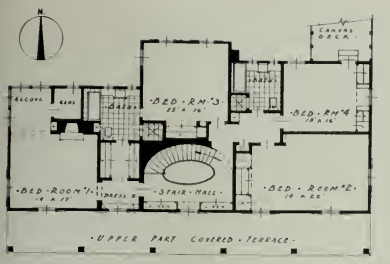
The library is finished in paneling with a French wallpaper of parchment texture in green.

The entire first floor is solidly carpeted.

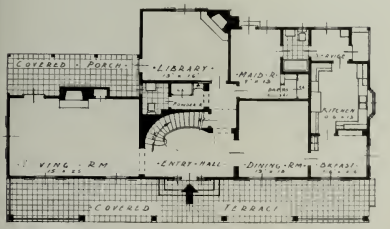
The living room walls are smooth plastered panel in soft off-tone rose color.

A deck projecting from the second floor has a stair which leads down to the service yard and rear garden.

This house was built for the parents and three boys and has successfully solved problems inherent in the way in which they have chosen to live.



· SECOND · FLOOR ·



· FIRST · FLOOR ·

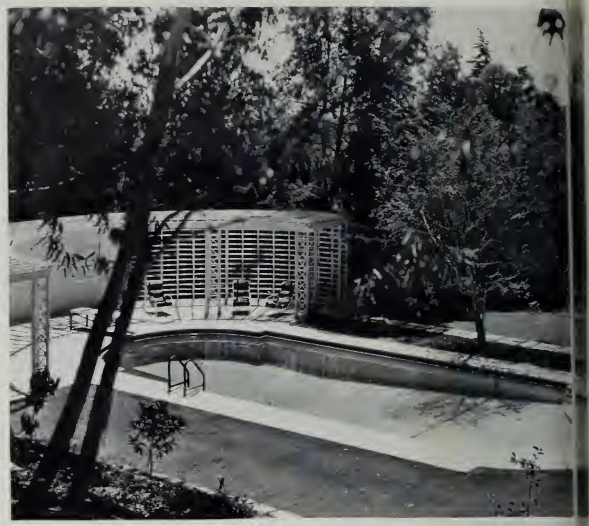


Miles Berné











CALIFORNIA POOLS

Amazing to Eastern visitors who chance to fly over Beverly Hills, Bel-Air, or Brentwood, is the predominance of private swimming pools in southern California. As much a part of the Southland as orange groves and movie stars, the number of pools is legion. In certain sections of Beverly Hills there are more per block than in many sizable Eastern cities

There are several very good reasons why southern California leads the nation in pool installations — both private and public. Most important, of course, is southern California's climate (no superlatives necessary) and a predisposition on the part of southern Californians to live under the sun they boast so much about. Swimming has always been a number one sport here, and we've produced far more than our share of aquatic stars during the past two decades.

The result of this ideal climate and an almost universal participation in outdoor living has been the installation of not only more swimming pools, but better swimming pools. Los Angeles has become preeminent in the field of swimming pool construction. Out of the vast experience gained from thousands of large and small installations, many fundamental improvements in design, construction and equipment have originated. Pioneered here were such important developments as monolithic construction which eliminated unsightly expansion joints, dazzling white silica surfaces which cause filtered California water to assume a gorgeous turquoise color, and, most significant of all, the new 'inverted dome" design which has brought lovely, inexpensive pools within reach of modest-income homeowners.

Photographs courtesy Paddock Pools, Inc



Most architects, engaged in the field of residential design, have recognized swimming pools as part and parcel of the California scene and are successfully incorporating them into original plans. They have found, too, that pools can be designed to complement any style of architecture. In some cases pools have been done in the Classic style to conform with southern Colonial mansions. Others have been planned informally to harmonize with the landscape scheme. The possibilities, in fact, are as limitless as the ingenuity of the architect and the engineer.

No longer need the multiple benefits of the private swimming pool be restricted to the high-income groups. Many a new house in the $7,000 class boasts a real swimming pool in the backyard. This recent contribution of California's growing swimming pool industry promises to make the ever attractive California home an even better place to live.





By Ramsay Harris

THE SMART OF LIVING

I gurgled my malt-straw meditatively to inform him I had finished.

"Really," he said (far the faurth time), "far a good, used hause I think it's a marvelaus buy! I've signed all the papers. It's mine for keeps."

I gurgled my straw.

"Sorry," he said apalagetically.

"There are those," I remarked airily, "even recent purchasers of marvelous-buy hauses, who take a library for a book dump. Personally, I learn things in a library, so you're coming with me. There's no tax an learning a bit of this and that. Yau've baught the house — fine! She's going to fix it up. From the dotted line that naw supports your signature there stretches aut into the prablematical future her career as an amateur interiar decoratar."

"I should worry," he said, lightly, "just as long as the final result is — "

" — solid comfort," I broke in.

"O.K. Whot's wrang with solid camfort?"

"Salid comfart, Sir" (goad old Dr. Johnson!) "is what we all aim to achieve. Our results, alas, are too aften merely solid. Look at paor ald Cheops."

"I'd ask you ta explain," he growled, "but that reminds me; I was to ask yau to come ta supper this evening. Lamb Cheops!"

"Provided they're not contemporaries," I said, "I shall be glad to come — after we've been to the library. My wife will undoubtedly talk about fixing up the ploce, o diabolical indoor sport often misnamed Interiar Decorotion. You ought ta be prepored to make — er — intelligent suggestians."

It wos lote afternoon when we emerged from the library. He had gained a glimmering comprehension of his problems. We cought o street car and rumbled along to the house of the marvelous buy.

It was o marvelous buy, with trees and shrubs and a lawn that sighed wistfully af Bermuda. Indaars was another matter. The furniture from their apartment made a brave but pitiful shawing in the house af high ceilings and large rooms. An overstuffed dovenport squatted challengingly in a wide section of living room. An incidental chair seemed to be saying "Boa!" to a shadawy carner. A silhouette of unbleached wollpaper mode silent wail far its lost upright piano.

"You're admirably located," I assured them, "and I think highly af the setting that time, sunshine and a liberal watering-con have achieved."

During the demolitian af several tasty chaps we agreed amiably that the best building materials had been used unskimpingly. With dessert was broached the real problem: What could be dane ta make the marvelaus buy into a livable home?

"Yau have gaad aak floars," I said, "but they creak badly. Of course, it may be the ceiling that creaks, but I'd try to da samething ta stap it. Then, it's clear ta see that the paint an the woadwark needs ta be removed and the natural waad exposed. As far the wallpaper — "

"What is wrong with the wallpaper? I matched it dawntown at a surprisingly low price."

"It wauld be a law price," I said. "As ta what is wrang with it, I am simply reminded af the poar chameleon that tried ta adapt itself to a background af Scatch plaid."

"How da you think our drapes from the apartment will fit?"

"Hung here I think they ought to give you a pretty good fit — possibly several good fits!"

"Well, then, whot about the furniture?"

"Dear Lady," I said, "dan't misunderstond me. A gas will expand ta fill a given spoce! A piece of furniture is less abliging."

He stirred uneasily and cleared his throat. "I suppose to furnish a hame one must learn . . ."

"Of caurse," she said aversweetly, "ane must."

". . . must learn the needs of that particular home, the kind of . . . the kind of . . ."

She stored at him with wide-open eyes.

". . . the kind of material being made, and . . . and . . . and where such moterial is avoiloble." He finished in o perspiration.

"Very well," she soid ta me with a cheerful desperation, "how wauld yau ga abaut salving the whale problem?"

"In two ways," I said. "First, presupposing a thorough familiarity with all principles concerned, I would itemize whot I wonted, find aut where I could get it, and check the price. I wauld take roam by raam, specify my needs, correlate them all in some fairly logical way, ond then find where the various items could be abtained.

"In furniture, there is magazine advertising, local store displays, and furnishing exhibits. I'd take in everything, with the prices. Moreover, I wauld not necessarily plon to get everything ot once. I wauld be reasonably certain as ta my completed needs. And I'd take my time over everything.

"Then, self-expression. I would try to express myself, but I would first try to ascertain the best self to express. I might even spend some maney developing my taste. It would all take time."

"Time? But if yau hove a home — " He fidgeted as he talked " — you want to be — "

"Of course," I said, soothingly, "you want to be comfortable. And you might nat be very comfortable during the long pauses."

She toyed with a crumb, with the astuteness of a diplamat.

"Couldn't you help us do — well, arrange things sort of — why, help us do it aurselves?"

"Gentle Lady," I said, "it is not lang since I did not knaw a flying buttress fram a flying tackle, or an andiran fram an end-run. Until but recently I had "racaca" identified as a papular beverage and "baroque" as an American financier. I say, I would do it in twa ways. Sa far I have autlined anly the first."

"And the second?"

"The secand way is that I wauldn't da it myself."

"Yau wauldn't? But — "

"No, I wouldn't. Why? Because it wauld take toa much time and taa much maney ta equip myself far the job."

"Well, what wauld yau da?"

"I would be madest and intelligent in the matter. I would locate a gaod and reliable interior decarator — and nat the cheapest, either — and wark aut the entire problem in humble collabaration with him — ar her."

"But could yau save anything that way?"

"Unquestionably! Much money — and endless grief!"



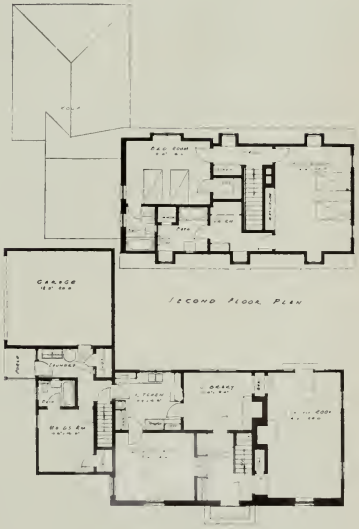
Miles Berné



THE RESIDENCE OF MR. AND MRS. H. W. LEWIS

JOHN BYERS, A.I.A. ARCHITECT

This pleasant Dutch Colonial house has a solid, comfortable air. The use of stone is typical of the style. The natural shingles which form an important detail of the exterior have been left unfinished. Interesting clipped eaves give the bedrooms a sense of height and avoid any box-like feeling. The organization of the living spaces has been kept direct and simple, giving the house an open, honest quality of livability.





BOOKS IN REVIEW

"Personal Record" by Julian Green

America may well be praud af her Frenchified san, Julian Green. He is naw mare at hame in French than in English, he tells us. He is nat at hame in either France ar England. His appears ta be a wistfully hameless mind in a wandering bady.

Few Americans have read *The Dark Journey*, that splendidly terrible tale af tragedy in a French pravincial setting. Green's understanding af the French mind, af the mainsprings af French canduct, is there apparent. His latest valume, *Personal Record*, shaws the writer in the thraes af seeking ta fulfill the Sacratic injunctian, "Knaw thyself!" He is in pursuit af a deeper understanding af life, and dacuments it in terms af his persanal experience in the unexplained scheme af living.

The entries begin September 17, 1928, and end on February 5, 1939. Not all af the original jaurnal appears. Several passages have been excised, for reasans best knawn ta the authar. What we find is irregular, with large gaps af time between entries. It is a jaurnal written fram the heart, nat dictated by the mere successive appearances af the sun.

In the apening lines he says: "This journal which I propase to keep as regularly as I am able will, I believe, help me to a clearer realizatian af my inner self." It is ta be a bit-by-bit, time-ta-time palishing af a full-length mirrar, as it were, in which he hopes ta see the vision of his "inner self," in which we undoubtedly see a full-statured figure af an intelligent and thaughtful human being.

The picture builds in terms af what Green puts inta his record. The death of Clemenceau, the crowd outside his gate, the fact that his cries af pain were heard as far as the street — there is samething of Leanarda in the man who nates this farlarn passing af the decrepit "Tiger of France." At a meeting of writers, Cacteau brings in a sick bird faund in the Champs-Elysées. "Calette taok it, examined it, and went and wrung its neck in the garden." The absence of camment on such incident is cammentary af a high arder. He reads a newspaper account of a yaung Hungarian at Budapest wha shaats himself. "He puts a bullet inta his head, but daes nat die at ance. There being time for him to do sa, he then makes a very strange display af caurage; he goes ta the washstand, washes his face, and then lies dawn on his bed and waits far death." ". . . Ever since yesterday I have been able ta think af nathing but the young man at Budapest. He has lain dawn right across my navel, and it is quite clear to me that he will have to come into it."

Green frequently mentions Andre Gide. The humanity af these twa men is apparent in ane passage. "While I was at Gide's I called up Rager Martin du Gard, but his telephone rang in vain. 'But he is certainly there,' said Gide, wha was standing close ta me. 'Well, I like that! He knaws how to pratect himself all right, he wan't answer . . .' 'I shauld never be able ta da that,' I said, as I hung up the receiver. 'I'm sure I shauld die of curiosity.' 'Sa should I, by Jave!' Gide exclaimed. 'I always answer the merest tinkle!' "

The baok as a whale appears to be the sincere, if at times naive, attempt af a penetrating mind ta laak inward, hungry far self-realizatian. One is reminded of Edwin Arlington Rabinson's lines: "There's mare af you far yau to find, Matthias, than science has faund yet, or may find soan." Julian Green has set out upan the strange raad af self-discavery, and may his mast beautiful and mast mysterious dream in essence came true for this lanely wayfarer, whase parting remark is, "Wha could say that all our waking life was not a dream?"

R. H.

The Weed in the Garden Books

Since Pliny's "Histaria Naturalis" every spring has been fruitful af texts ta aid the "campleat gardener." But, as many readers af the new baaks regret, they naw cantain taa much space an flawers that nabady knaws and, mare regrettably, that nabady can smell. The consequence is that same gardens now present an array af mysterious plants which have the medicinal redalence af the labaratory. A strall thraugh ane af them canstitutes far a guest an infarmatian quiz contest, where the awner plays Prafessar Puzzlewit.

The camman garden variety af gardener — which includes mast of us — may still believe mainly in two rules as stated by Francis Bacan and Henry Ward Beecher. Bacan, in his essay, "Of Gardens," abserved that "because the breath of flowers is far sweeter in the air than in the hand, therefore nathing is mare fit for that delight than ta know what be the flawers and plants that da best perfume the air."

Beecher, in "A Discaurse of Flawers," wrote that "as for marigalds, poppies, hollyhacks, and valaraus sunflawers, we shall never have a garden without them, bath far their own sake and far the sake of ald-fashianed falks wha used ta lave them."

Let us hope that the garden baoks—and the seed catalogs —may again tell us haw ta grow the flowers that "best perfume the air" and the anes that have lang been cherished friends.

P. S. — Having just campleted the abave, I received fram Geargе Palmer Putnam a capy of his newly published boak, "Gardening for Fun in California," written by Jean-Marie Consigny with Charles Palmer. In mentianing it here, I find myself reversing the old quotation about "damning with faint praise." I praise Putnam's book by my faint damns of others.

"Gardening for Fun in Califarnia" daes have the desirable virtue af simplicity — and af papular applicability. While there is a photograph an the jacket af Miss Cansigny bending aver farward in her garden, in the baak you will find her bending aver backward ta indicate that gardening can be mare darn fun.

In a letter accompanying the review capy Mr. Putnam said, "I hope yau may accard 'Gardening far Fun in Califarnia' the final critic's accalade — a place on yaur own hame baakshelf." From his publishing experience, Mr. Putnam should know that such an ultimate dispasitian, while mare flattering than the ashcan, is nat the critic's highest tribute. The greater campliment is ta give a review copy ta a friend. I may da that with this baok.

Carl Van Doren has revised his history af the American novel, bringing it fram 1789 to 1939. The Macmillan Campany has not revised its apinian af the baak's marketability and is again publishing it.

Far bath the student af literature and the casual reader Van Daren's investigation merits counter-investigatian. Curiously enough, the navel was the last af the literary types ta develop. Poetry had been knawn far centuries and drama had essentially matured when Samuel Richardsan wrate what is naw commanly regarded the first English navel — "Pamela," 1744.

The first American navel was "The Pawer af Sympathy," by a Mrs. Sarah Wentworth Martan. Whether out af sympathy ar nat, Americans baught Mrs. Mortan's boak, and its papularity gave sentimentality a momentum in American prase that did not spend itself befare the twentieth century.

E. T.

OF MUSIC

Moriz Rosenthal, veteran of ages long gone by, had the dubious honor and undoubted tosk of playing on old familiar program for on exceptionally torpid audience. Chopin and Liszt were brought out to their fullest beauty through the experience of a lifelong devotion to music. Fifty glorious years at the keyboard show through his playing.

In contrast, youth wos also triumphantly presented in a recital by Raya Garbousova, cellist, and Donald Dickson, baritone. Miss Garbousova proved to be the more mature and surer of the two artists. Her sterling musicianship, brilliant technique and rich tone favored her in tipping the balance. Although Mr. Dickson shows serious study, his vocal powers have not yet reached their zenith.

Thanks to Albert Coates, Los Angeles Philharmonic Orchestra subscribers and two composers had the opportunity of taking part in two world-premieres within a fortnight. Charles Wakefield Cadman's "Pennsylvania Symphony" employed a traditional form of development, was finely orchestrated, and showed a tendency toward a light and enjoyable mood. Although the thought is a bit unsettling, it is purely program music. "The Passing of King Arthur" by Elinor Remick Warren, local composer of national rank, termed itself a choral symphony which disappointed Miss Warren's admirers and confirmed the opinion of others. Possibly the soloists were not presented to the best advantage, being utterly drowned by the heavy orchestration, so one should reserve opinion on the work as a whole. However, its chief fault seems to be thot its reach exceeds its grosp.

Three dance groups of divergent schools appeared during the past few weeks in Los Angeles. Brilliant, ultra-modern, geometrical Martha Graham presented her abstract and often intangible art to the accompaniment of wearying music. Adequate for short spells, variety of style would have enlivened the background for her intensely structural dance creations. Ranging from fantastic humor to political seriousness, the performances of the Joos Ballet are distinctly Middle-European in essence. The different numbers in which the group appeared did not always measure up to its best standards. When full of fun, the entertainment as entertainment is best. Carmalita Maracci, exotic Latin, fired her audience with scintillating rhythms and a spirited capriciousness. She says more, constructively, for the dance than most of her contemporaries, and shines because of the sheer perfection of an original art.

D. G.



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ART AND THE MOVING PICTURES

(Continued from Page 12)

Is evidence that the audiences of classic music are growing constantly and that classic programs are played over the radio several times each week and operas are broadcast from the Metropolitan, coast to coast, and also by recordings from many a smaller station. Would the people do this if there was really the same objection against artistic feeling as producers pretend?

I do not expect that producers will change their attitude towards the arts, nor will they admit that the people can become educated and accustomed to art, to that which they themselves, the producers, cannot be persuaded. And I think there is a different and better way to fulfill the demands of the intellectually minded.

One can assume that, though people of higher ranks may have participated in "panem et circenses," devoted primarily to the plebes, there might also have existed entertainments devoted to adherents of intellectualism. At least one knows for certain that there exist opera and operetta houses distinctly devoted to the demands of different kinds of people. It may be admitted that operas, in contrast to operettas, were generally not self-supporting. Though I knew also opera theatres whose administration was perfect and accordingly self-supporting. But with moving pictures it can be different.

In Vienna I once met a man who had heard the Ninth Symphony, when I conducted it, only for the fiftieth time. Another man told me he had heard the "Merry Widow" more than a hundred times. When I was twenty-five I had heard the operas of Wagner between twenty and thirty times each. The average non-professional music lover in Germany or Austria could likewise claim such a record; he had heard "Butterfly" twenty times, "Tosca," "Bohème," and "Cavalleria" eighteen times each, "Aida," "Carmen," and "Il Trovatore" fifteen times, "Tannhauser," "Meistersinger," and "The Barber of Seville" twelve times, "Lohengrin," "The Flying Dutchman," and "Tales of Hoffman" nine times, "Faust," "Figaro," and "Tristan" about eight times each, "Manon," "Fra Diavolo," "Magic Flute," and "Salome" about seven times, "The Prophet," "Don Juan," and "Freischutz" six times, "Fidelio" four times, besides lesser known operas once or more.

This investigation was made in a circle of typical music lovers about 1910, and checked somewhat in later years. Twenty-six operas are listed which comprise 285 opera visits. That means that each person questioned attended each of these operas, on the average, more than ten times. Operas which at present are seldom played are not listed. Those listed have been favored by the regular opera audiences, on the average, for more than four decades, some for more than a century. That means that four generations of opera lovers have seen these works, all told, at least forty times.

(Continued on Page 40)

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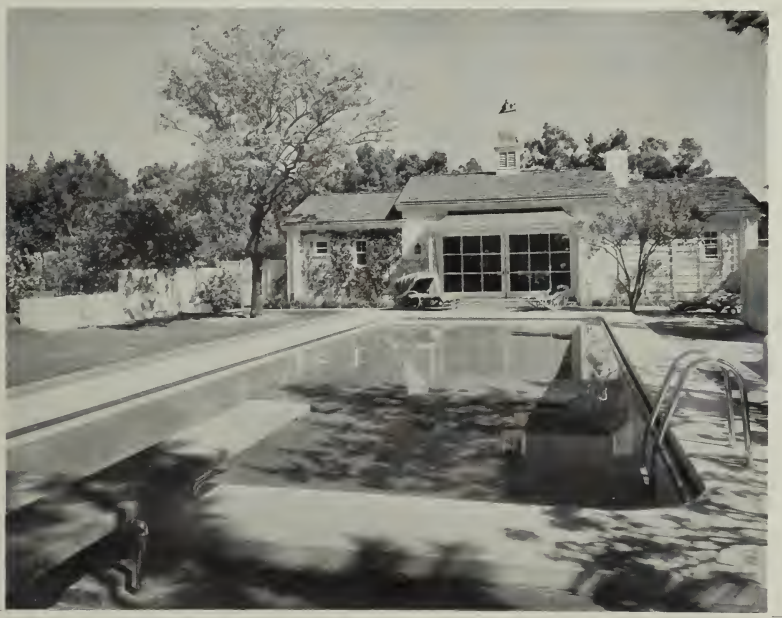
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ART AND THE MOVING PICTURES

(Continued from Page 38)

But let us ossume thot eoch opero has been ottended only twenty times. Whot conclusion con be drown?

I know only o very smoll number of people who have seen o movie more thon once.

Producers of movies con obtoin on ottendonce of 100 per cent of the movie-going populotion only in the cose of a greot success.

Suppose the oudience which can be acquired for serious plays ond operos is only 5 per cent of the people (which seems not too exoggeroted o hope if one considers how symphony audiences hove grown), ond in four generotions every single person of these audiences would see o work (not ten times, os my account shows) only five times: five times four generotions meons twenty times for each work. Twenty times 5 per cent of the populotion omounts to the some 100 per cent of the populotion for which the movie industry oims so bodly.

Now, my conclusion.

There con, ond must be, founded o production of ploys and operos to sotisfy the demands of the more highly educoted, plus the demonds of art.

I do not ossume thot the industry, which ot present produces moving pictures, could, or cores to stort such o turn towords pure art. This could only be done by men who hod not used their tolents in the opposite direction. This can only be done by new men.

I, further, do not ossume thot the theatres which ore owned by the industry should be used for such works of ort. Art does not need so much pomp. Its own splendor creoted a scene of dignity, which connot be surpassed by moteriolistic profusion.

There ore, of course, mony problems involved. They need not be discussed ot present. There is time enough to do this, especiolly os the industry might shortly be forced to consider some problems of its own, imposed on it by the odvent of television. Perhaps people might come to reolize then thot art is less expensive than omusement, and more profitable.

GARDENS (Continued from Page 28)

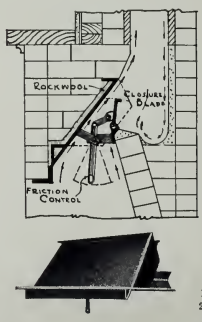
o few prunings o yeor, o shrub thot would have given some style ond more privocy, oltogether something of more permonent value. The initial outlay need not hove been greoter.

Perhops you have your own list of reosons why your gorden has been o disoppointment. At ony rate, odd them oll together, ond you'll find they ore things thot can be corrected and ovoided when you rework your present gorden, as mony do, or when you plant your next one.

WESLEY HARDY

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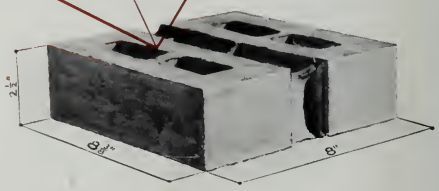
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TRAVEL

While a world's fair is not exactly an extemporaneous venture, last year there were quite a number of people sufficiently prescient to know that this season would be the best time for visiting these events in both San Francisco and New York. In their early stages, the two Fairs were proving grounds for what visitors really wanted to see at the exhibits; the result is that this year the managements are concentrating on pleasing their patrons rather than simply overawing them with marvels of science, business and glimpses of tomorrow.

The New York Fair, opening on May 11, and the San Francisco Fair, opening on May 25, have one blessing in common. It is their accessibility to cities which have solved the transportation problem so admirably as to free the visitor from bondage to an automobile In San Francisco, the ferry ride across the Bay to Treasure Island is the equivalent of tonic or a cocktail, depending on your temperament; and in New York the buses are at hand for those who will not yield to a subway trip to the Flushing Meadows. And there is much to be said in behalf of conserving health and strength when viewing anything of the magnitude of a world's fair.

Both expositions, bereft this year of European exhibits of importance, are concentrating attention on the life and times of the Americas. It is as if we had given up ogling at the forest and begun to look at the trees. In San Francisco, for instance, the Federal Building's American Indian Exhibit, one of the most popular last year, this season is including the contributions to art and culture made by the Aztecs, the Mayas and the Incas. Indian artisans from all over the Americas have been invited to demonstrate the handicrafts in which they are skilled. Then, the visitor has only to venture into the buildings of Brazil and the Argentine, with their dramatic exhibits of natural resources and business acumen — presented with exceedingly good taste — to realize that we are sharing a hemisphere with neighbors who are not only alert, but very substantial indeed.

In the Palace of Fine and Decorative Arts, the collections have been pruned and enlarged to include, together with the masterpieces of top-ranking Europeans, the paintings of our own Thomas Benton and Grant Wood. In this building, too, there will again be the Thorne collection of miniature rooms which this year will present a new group of nine Colonial interiors.

The circle tours devised by the railroads for patrons of the two Fairs have been extended in the East well beyond the limits of the Grand Central Terminal and the Pennsylvania Station. Though a ticket for the circle tour must list both San Francisco and New York, it may include, at no extra cost, transportation to Boston and even on to Portland, if you are interested in the Maine Coast, with all the time for stop-overs that your hotel budget will sustain. In fact, the experts in the travel bureaus can work out a series of zig-zags that will enable you to cover almost every spot of interest in the country before you are sufficiently tuckered out to give up and come home. Southern Californians have one added advantage in that they can complete their eastern trip, return to Los Angeles, and pause to compose themselves before making use of their round trip ticket to San Francisco.

Given any encouragement, your travel expert will, basing his plans on the circle tour, work out such treats as a boat trip from Toronto to Montreal at an extra cost of only meals and steamer cabin; and then show you, quite convincingly, how easy it is, having once reached El Paso or Nogales on your way home, to take a jaunt into Mexico as a reward for clever shopping for your circle tour.

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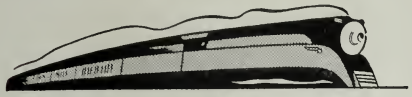
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ART

SAN FRANCISCO

In front of the De Young Museum in Golden Gate Park there is a little pool with a rocky islet in the center. In the pool are six two-day-old ducklings and their Mallard mother. If one can tear oneself away from this charming family, there are equally interesting things inside, though none so beguiling.

There are, for instance, two shows in which are disclosed almost the ultimate in opposing viewpoints. One is a collection of astoundingly realistic paintings by William Harnett, famous — and prosperous — in the last century because of his ability to deceive the eye. A piece of paper currency painted against a playbill was seized by the government on a charge of counterfeiting, thus providing publicity copy forever after; and scraps of newspaper pasted against walls, dead rabbits and sheets of music with age-stained margins delighted collectors of Harnett's day and now again draw crowds in ours. There is something fascinating in the thought of a lifetime devoted to successfully imitating the appearance of a burnt match. Perhaps the charm of the show lies in the lack of any demands for thought on the part of the spectator. After a tour of the room one is left with a conviction that this man had a remarkable collection of pipes and burnt matches, and an uncanny ability to paint them objectively. One is surprised, but little more.

A few steps away are two rooms labelled "Masters of the School of Paris." Here are prints by men whose concern is with emotion and idea, with the subjective, with color, line and form. There is a colored woodcut by Gauguin, who broke with traditional representation — a bold-colored etching by Roualt, color stencils by Picasso and Bracque, a large lithograph by Derain entitled "Girl with Black Hair." The leaders of French art are represented, from Daumier to Dali — and nestling in the midst of this stimulating mass is a large piece of white paper with one small flattened circle slightly off center. This is by Hans Arp and is entitled with beautiful simplicity "The Navel."

At the San Francisco Museum of Art there are several shows well worth looking at. One is William Abbenseth's exhibition of really beautiful photographs. H. Oliver Albright shows brush drawings of Yosemite. There is a good exhibit of prints by students and a room full of George Grosz drawings.

Tom Lewis shows oils of flowers, landscapes and portraits. He has just been awarded the Phelan scholarship for this year on two pictures, a street scene called "The Last of the Victorians," and a flower study of "White Roses."

Dorothy Puccinelli has small oil sketches and brush drawings of Taos and vicinity at Vera Bright's gallery. Jose Ramis is showing Mexican and South American scenes at the Legion of Honor. His bold and rather naive compositions of people and places are entertaining and in keeping with the subjects themselves. There is still a certain acid quality about his color which sometimes seems most unpleasant, as if slightly out of key. However, the general effect is vigorous and interesting.

D. W. P.

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THE CALENDAR

ANNOUNCEMENTS

WILD FLOWERS may be found in old and new areas following the late April rains. In the Santa Maria district, particularly on Point Sal grade, the chocolate bells, tidy-tips, sea coreopsis and both blue and yellow lupine brighten the hills. In the neighborhood of King City and Jolon there is an unusual amount of flowers of all varieties.

DE ANZA DAYS, May 11-18, at Riverside, is a week-long historical celebration and includes the dedication of the huge Lucerne granite statue of Juan Bautista de Anza, made by Sherry Peticolas, sculptor of Los Angeles. The monument stands in Newman Park and is a gift of the Riverside Art Association.

TREASURE ISLAND, San Francisco, reopens May 25. The theme spectacle this season is "Americal Cavalcade of a Nation." The Golden Forties Fiesta opens May 19 as a pre-Exposition event.

BENEFIT POLO GAME, the sixth annual, is again offered by the Hollywood Auxiliary of the Children's Hospital at the Riviera Country Club, May 26.

RANCHEROS VISITADORES (Visiting Ranchers) of the Santa Barbara neighborhood hold their "Trek on Horseback" May 5-11. The Ride always begins with the blessings of the Padres at the Santa Barbara Mission on Sunday afternoon. The first night is spent at Rancho Paraiso, the next at "Rancho T. P." with the festivities culminating at Rancho Juan y Lolita.

MARIN COUNTY Horse Show and Rodeo will be staged at California Park, Marin County, Sunday, June 16, under the auspices of the Mayo Men's Association of San Francisco.

HOLLYWOOD PARK announces pari mutuel horse racing, May 30-August 3.

TENNIS CHAMPIONSHIPS, Seventeenth Annual California Interscholastic Federation, Southern Section, is held at Santa Ana, June 1.

SPRING POLO SEASON at Santa Barbara continues at Fleischman Fields to May 15.

EVENTS in San Diego, Shows and Celebrations, also Sports:

To May 5, Spring Fair of Modern Home Ideas, Housing Building, Balboa Park.

May 4-25, Wild Flower Show, Julian, San Diego County. Open Saturdays and Sundays only.

May 11-12, Portuguese Celebration, Point Loma.

May 23, Corpus Christi Fiesta, Pala, San Diego County.

May 5, Opening of Yacht Club season, San Diego Yacht Club.



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May 5, 12, 19, and 26, Yacht Races on San Diego Bay.

POWER CRUISERS of the Bay District continue their program with the race in the William Randolph Hearst All Clubs Regatta on Sunday, May 19.

ENTRIES for the Photographic Exhibit at the California Building on Treasure Island must be received by May 15, the closing date, and sent to Jack Garnett, chairman, Hotel Sutter, San Francisco. The exhibit is limited to the work of photographers residing in California but is not limited to California scenes and subject matter.

GARDEN CRUISE TOUR to the Hawaiian Islands, escorted by Leslie Layton, under the business management of H. C. Capwell Co., leaves Los Angeles, May 16, and San Francisco, May 17, S. S. Matsonia. The return arrival dates are: San Francisco, June 6; Los Angeles, June 7.

SANTA BARBARA announces "Romeria de Charros," the first annual spring program of the horsemen, set for Fleischmann Field, May 18-19. It is expected that members of the national association of rodeo performers will participate, as well as riders and ropers from Santa Barbara, Ventura and San Luis Obispo County ranges.

TENNIS CHAMPIONSHIPS, Los Angeles District Public Parks and Playgrounds, at Griffith Playground Courts, open June 2. The winners qualify to represent Los Angeles in the Southern California District tournament.

SOUTHWEST MUSEUM, Highland Park, Los Angeles, holds a special exhibition during May of the Dorothy M. and Donald Bush collection of costumes, dance regalia, textiles, implements and utensils of present-day Aztec Indians in the region of Cuetzalan, State of Puebla, Mexico. Open to the public daily, except Monday, 1 to 5 p. m.

UNIVERSITY OF OREGON, Portland, Ore., opens the summer session, June 17, sponsored by the Carnegie Corporation and the education committee of the American Institute of Architects. Ellis F. Lawrence, dean of the school, is also the Pacific Coast representative of the Institute's committee and will be in charge.

MILLS COLLEGE, Oakland, announces its fifteenth residential Summer Session, for men and women, June 11-August 5. The Institute of International Relations is held June 20-29.

OAKLAND ART GALLERY holds the Fifth Annual Exhibition of Sculpture, May 5 to June 2, Municipal Auditorium, Oakland.

CALIFORNIA STATE LIBRARY, Sacramento, shows in the Prints Room, through May, Chinese block prints in color, from the collection of Dr. William B. Pettus, president of the California College in China.

CARMEL ART ASSOCIATION: Two new shows for May. North Gallery, oils; South Gallery, watercolors, pastels, and temperas, framed and under glass.

LAGUNA BEACH ART ASSOCIATION: April-May Exhibition.

ART

LOS ANGELES

LOS ANGELES COUNTY MUSEUM, Exposition Park: An exhibition of painting, sculpture and crafts by artists of Los Angeles and vicinity, May 15 to June 25. During the month of May, a one-man show by Kathryn Leighton. Paul Rodman Mabury collection of paintings and Mary D. Keeler collection of paintings from the Museum's permanent collections.

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"Bridgeman taught him some drawing but his earliest 'masters' were drawings by Michelangelo and Pontormo in the Metropolitan Museum's library. He still believes the masters are the best teachers.

"In his own paintings and in his teaching, Feitelson stresses the conviction that were Masaccio, Ghirlandajo, Veronese, or Tintoretto among us today painting sails at sunset or desert sand dunes, they would use all their deep knowledge of pictorial structure. He is, in a word, a 'classicist' — one who seeks to apply the lessons of the past to present problems."

ARTHUR MILLIER.

SAN DIEGO

FINE ARTS GALLERY, Balboa Park: An exhibition for the month of May of watercolors by George Samerjan, wood cuts and lithographs by Joseph Albers, lithographs by George W. Bellows, prints from collection of Mrs. A. E. Zonne. Drawings by Diego Rivera, May 1 to May 20.

SAN FRANCISCO

VERA JONES BRIGHT GALLERY, 165 Post Street: Commencing May 6 through May 20, an exhibition of watercolors by Nat Levy and W. R. Cameron.

CALIFORNIA PALACE OF THE LEGION OF HONOR: Through the month of May, Spreckels' collection of sculpture by Theodore Riviere; modern painting and sculpture by Italian women artists, opening May 15; paintings by Margery Eakin, opening May 18; modern European paintings from the 1939 World's Fair, commencing May 20; paintings by Jose Ramis, May 1 through May 14; colored etchings by Max Pollak, through May 14; art section, Northern California Junior College Association, through May 20.

SAN FRANCISCO MUSEUM OF ART, War Memorial, Civic Center: Through May 19, drawings by George Grosz. From May 15 to June 15, oils by Ives Tanguy. Four American Abstract painters, A. E. Gallatin, George L. K. Morris, Charles G. Shaw, Susie Frelinghuysen, will exhibit May 21-June 16. Drawings and prints by Kaethe Kollwitz, May 28 to June 23. Etchings, watercolors and charcoal drawing by John Stoll, May 6 to May 19.

MUSIC

CIVIC LIGHT OPERA ASSOCIATION of Los Angeles, Edwin Lester, producer, opens the third annual season, May 13, with Jerome Kern's "Show Boat" with John Boles in the role of Ravenal, and Paul Robeson singing "Ol' Man River." Guy Kibbee appears as Captain Andy, and Norma Terris has the part of Magnolia. The Hall Johnson Choir, exponents of Negro spirituals and plantation songs, is an added attraction. The following opera is John Charles Thomas in "H. M. S. Pinafore." Later will be heard "The Merry Widow" and "Red Mill." All operas are given at the Philharmonic Auditorium, Los Angeles.

SOUTHERN CALIFORNIA OPERA ASSOCIATION of Los Angeles announces a short season of opera in May. Formed by Albert Coates, Vladimir Rosing and Mme. Vera de Villiers Graff, the Association has the support of the civic and music leaders of Los Angeles. The opening opera, "Faust," is presented at the Philharmonic Auditorium on May 7.

LOS ANGELES "POPS" ORCHESTRA, recently organized with Manuel Compinsky as conductor, is composed of 40 prominent symphony musicians, and plans to present a soloist and at least one work by a Californian at each concert. The concerts are given at the Los Angeles Breakfast Club, 3201 Los Feliz Boulevard. May 6 is a current date.

SAN FRANCISCO announces the first annual light opera festival begins May 13, with an evening of Gilbert and Sullivan at the Curran Theater. The opening event, the first of four operatic presentations, features a double bill, "H. M. S. Pinafore" with John Charles Thomas as Captain Corcoran, and "Savoy Serenade" with Thomas as Sir Arthur Sullivan.

THEATER NOTES

THE PLAYHOUSE, or the Community, or the State Theater, is equally well known in Pasadena, the home town, where it is located on South El Molino Avenue and functions as a dramatic center. Two plays are presented each month, running approximately two weeks each and opening on Tuesday evening, with matinees on Saturday. No performance on Sunday. Gilmor Brown is production director, and Charles Prickett is business manager. The schedule is:

To May 11, "Heritage of the Desert," by Zane Grey.

May 14-25, "The Dictator's Boots," by B. Harrison Orkow.

May 28-June 8, "Rocket to the Moon," by Clifford Odet.

LOBERO THEATER, Santa Barbara, is the home of the Community Theater Group, which offers "Dinner at Eight," the George S. Kaufman-Edna Ferber comedy, May 9, 10, 11, under the direction of Dan Sattler.

STANFORD UNIVERSITY provides three plays for the spring quarter. First, Shakespeare's historical drama, "King Richard II," May 2, 3, 4; a new folk operetta, "The Headless Horseman," May 22; and a play by Anton Tchekov, "The Cherry Orchard," May 29, 30, 31.

GEARY THEATER, San Francisco, the Playwrights Company presents Paul Muni in Maxwell Anderson's "Key Largo," opening Monday, May 6.

BILTMORE THEATER, Los Angeles, announces the production of "King Richard II," starring Maurice Evans, opening May 9.

EL CAPITAN, Hollywood, provides "Oscar Wilde" with Laird Cregar in the name part. The play is by Leslie and Sewell Stokes.

HOLLYWOOD PLAYHOUSE, Hollywood, continues "Meet the People," presented by the Hollywood Alliance every evening, with a matinee on Saturday.

MAY

California ARTS & ARCHITECTURE

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Photograph by Gilbert Cooper

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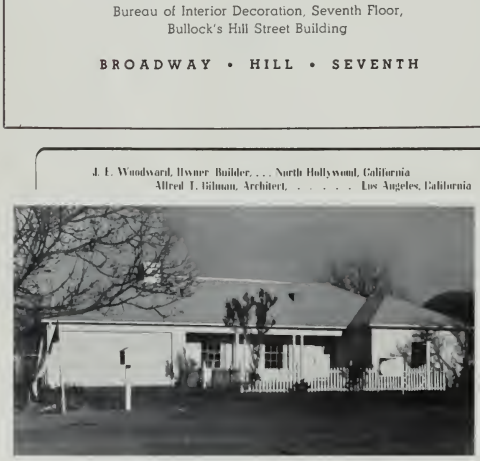
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OF MUSIC

The past month in Los Angeles has been notable for several interesting musical events. From an educational standpoint, Los Angeles was honored in being chosen for the convention of the Music Educators of America, an organization of teachers of school and church music. One of the most inspiring concerts heard here in a long time was that of the Junior Orchestra of Los Angeles Elementary Schools, presented to the convention in the Philharmonic Auditorium. Its three hundred and twenty-five members, ranging from six to twelve years of age, many using half- and three-quarter-size instruments, played with amazing competence. Their program of moderately difficult works was performed after only eight rehearsals, with the finesse and accuracy worthy of an adult group. Los Angeles children are fortunate in having an opportunity for such musical experience, with its encouragement of life-long interest in music. Since the children may borrow instruments of their choice from the schools at the low rate of two dollars for five months' use, this group participation is practically within the reach of all. The orchestra is doing an excellent

Another outstanding treat for Los Angeles was Josef Hofmann. At the Philharmonic his imposing program of Bach, Beethoven, Mozart, Chopin and Liszt, performed with the greatest musicianship and technical facility, was received enthusiastically by a capacity audience. But this was not the only opportunity for Los Angeles to hear him, for under the auspices of the Finnish and Polish Relief Fund the three outstanding artists — Hofmann, Stokowski, and Goodman — were presented in the Hollywood Bowl. This combination of classical and swing exponents, ballyhooed in typical Hollywood fashion as "Symphony Under Two Stars," proved to be a tremendous drawing card.

Of particular importance to Southern California is the increasing notice being taken of cinema music. Several of the finer scores have been played in concert, and reviewers and screen critics are giving more attention to the music for itself, rather than for its subordinate role as background for the dramatic action. Such important composers as Steiner, Tiompkin, Copland, Korngold and Newman are contributing to this new musical form. In *Modern Music Quarterly* Copland has a stimulating article entitled "Second Thoughts on Hollywood." He points out that the tendency to use late nineteenth century symphonic style in all types of pictures has been the most unsatisfactory feature of screen composition. As he expresses it, what screen music badly needs is "more differentiation, more feeling for the exact quality of each picture." Hollywood composers have been pulling away from all-inclusive formula recently, but it is a difficult move. The music must never be too distinctive, must always fit the mood of a particular scene, and the best score is the one which is not consciously noticed by the audience. The composer, paradoxically enough, is trying to produce "inexpressive music," an attempt quite contrary to his usual approach. Technical difficulties confront him, of course, in timing the musical sequences to the dramatic, and the conflicting desires of producers are always to be faced. That such

P. C.

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Notes in Passing

● "Show Boat" is with us again. And will, we hope, go on for years and years. Paul Robeson, who should have been in it in the first place, will sing in the California production, and Helen Morgan has been dragged out of a brilliant past to climb back up on that piano. One remembers the first opening in New York with the fine swinging pace, the color, and the smell of the river. A production rich with echoes out of the sturdy past. That night the audience rose and cheered and a great piece of Americana was born.

Other musical shows opened and closed; some good, some bad, some indifferent. But people were still talking. "Do you remember 'Show Boat'? How that fellow sang 'Old Man River'! Remember Helen Morgan?" The talk had a glow to it. It was something to be remembered and cherished. Then someone said "Revival," and it started all over again. But Edna Ferber was against the whole idea. One simply did not revive things like that in New York. One was grateful for the first approval and that was an end to it, but the others were persistent, and so came a new opening. Ferber sat miserably at home, refusing to witness the fiasco. And she sat nervously picking herself to pieces until she could stand it no longer. A fast taxi brought her breathless to the theater. As she squeezed into the only available bit of standing room "Old Man River" was coming to an end and the audience came up with a roar. "Show Boat" was in again. America loved it, and Ferber stood there crying like a fool and there was a warm glow over everybody as they beamed happily and felt a bit silly because there wasn't anything to say that hadn't been said before.

And now it comes again. "Show Boat" opens soon in California and we hope somebody tries to make us miss it.

● An exhibition of the work of Leonardo da Vinci shown in New York in eighteen miracle-filled rooms at the Museum of Science and Industry. A collection of models built from his sketches makes one wonder why we are shouting about the magic of the twentieth century. Here one finds a flying machine, a submarine, a differential gear for vehicles, a neat little apparatus for measuring the earth, and a well-designed heat-operated roasting oven. It seems that Mr. da Vinci also tinkered with steam-driven ships and designed a city with super-imposed highways. He invented a printing press one hundred years before Gutenberg and did a bit of work with Antonio de la Torre on the study of the human body that merely revolutionized the world of medicine. In a quiet moment he put together a few stray ideas for a diving apparatus but kept it a secret because he felt that the "wickedness and ferocity of man" would tempt him to walk on the bed of the ocean and destroy the ships that sailed above him.

One makes a list of his researches in the fields of mathematics, astronomy, geology, hydraulics, acoustics, and wonders when the man had time to paint. And paint he did. So well indeed that we have almost forgotten the incredible number of miracles that poured out of his amazing mind.

Modern Italy could do well to forget the bloody trails of its Cæsars and remember this man of the Renaissance who is infinitely more worthy of emulation. We hope that someone will bring this exhibition to the Coast and particularly to the South. We're still a little bitter about the Picasso show which is evidently going to miss Los Angeles by a scant four hundred miles. We had better have Mr. da Vinci's fabulous gadgets or else.

● From the ninth to the eighteenth of this month Maurice Evans will be at the Biltmore Theater pretending to be Richard II, and it will be about the finest pretending being done in the theater anywhere in the world. This is admittedly Evans' greatest role and it is something just a little more than worth seeing. One *has* to see it or keep one's mouth shut about the theater and admit that the neighborhood movie with dishes is drama enough in one's life. The Los Angeles engagement will be followed by an opening in San Francisco.

● A young and very successful business man has a not very beautiful but an extremely charming and intelligent wife with a great talent for keeping table conversation tipped at a graciously bright angle.

The husband has found all this very usable and is in the habit of calling her for lunch rather too often. She trots into town obediently, only to find herself confronted with a guest at luncheon who invariably turns out to be some pudgy gentleman who can do the family business some good. For a long time she has secretly hated her little performances and the other day she gave up with a thud. Her husband and a prospective client were enjoying themselves hugely and the conversation had arrived at the carefully exploratory stage of fencing and sidestepping into one another's backgrounds. At that point the charming lady let the conversation fall like a wet flounder smack in the middle of the table. And there it lay, despite the pleading eyes of the husband. A few dead moments went by and one of the gentlemen simply had to ask her if anything was the matter, whereupon she turned in fury. "I refuse," she said, "to utter another word until you two old ladies stop *sniffing* out one another's schools."

● At a local studio Agnes Christine Johnson, top lady in her field, sits at a typewriter smacking out the script for the new "Topper Returns." Naturally it's all a very great secret, but the idea and its development is going to make one of the best comedies of the year. "Topper Returns" will be something to watch for if it grows up to be anything like Agnes Johnson has it in her mind. And they won't have to play it with screeno, either.

● We are very fond of an item from the *Chenogo* (New York) *Republican*. It makes one wonder about the Titans that were our forefathers. The following is an exact transcription from an old clipping that fell into our hands a few days ago. It concerns a notice of the death of a Thomas Cole on November 27 in the year 1827.

"His days were industriously spent in the pursuit of agriculture. He was exemplary in his morals and just in his dealings. The wear of time had so enfeebled his nerves that he was confined to his bed full nine days before his death and we may with propriety quote the words of the poet as applicable:

"Of no distemper, of no blast he died,
But fell like autumn fruit that mellowed long;
E'en wondered at, because he fell no sooner.
Fate seemed to wind him up for four score years,
Yet freshly ran he on twelve winters more,
Till like a clock worn out with beating time
The wheels of weary life at last stood still."

Thomas Cole was ninety-two.

J. E.

THE DANCE



"FINALE" AS PERFORMED BY THE DANCE GROUP OF THE UNIVERSITY OF CALIFORNIA AT LOS ANGELES. PHOTOGRAPH BY RALPH SAMUELS.

By Martha Deane

A UNIVERSITY DANCE GROUP WINS A WORLDWIDE REPUTATION

Fifteen years ago dancing was in no way part of the life of the average American. Today, in all sections of our country, it is an important part of the education and recreation of both young people and adults. What has happened in these short years? Have we changed? Has the dance changed? Why is America dancing?

The answer to these questions seem to lie with the Twentieth Century changes that have come to our whole social structure. Changes in transportation, communication, industry and science have brought changes in our manners, customs, and thinking. The arts have always reflected man's thought and so it is only natural to find that the dance has changed, taking on new vitality, new forms, new freedom as part of the expression of our present culture. Seen in this way, modern dance is not the product of inventive minds, but the natural result of changes which have taken place in society.

It is interesting to note how, during this period, many people have been clinging to the old idea that there is no American art, while all over the country there has been intense creative activity in all the arts. Architecture, painting, music, sculpture, ceramics, prose, poetry — all have been developing a definitely American expression.

A certain, typical terseness has become characteristic of these arts. The florid ornamentation of Europe, for long the accepted cultural form, has dropped away as America has become conscious of her own powerful cultural and creative possibilities.

For generations art dance in Europe was the ballet, which was based on a highly developed and rigidly defined technique. The purpose of this dance was entertainment and escape from reality. The subjects used for the dances were unreal, artificial and imaginative and ranged from dances of the flowers and swans and forces of nature to toy shops coming to life and such fantasies as *Scheherezade* and *Afternoon of a Faun*. It is easy to understand how these materials, expressed in highly florid and stylized movements, would fail to satisfy the average person today. We had to find new forms that were in keeping with the dynamic living and thinking of today. There is a direct movement to the heart of the creative problem. Frank Lloyd Wright has developed it in his Usonian houses; Grant Wood has said the same American thing in his paintings of the Middle West; the same direct, undecorated form is typical in the prose of Hemingway and the poetry of Robinson Jeffers. Naturally, the dance would have this same trend, since dancing is the most direct creative expression — the movement of a body in space.



The development of dance is particularly interesting because of its rapid growth and the richness and variety of its expressional forms. In various sections of the country dancers are presenting materials definitely American, yet as varied as the elements that make our nation and our people. In the East, Martha Graham dances *American Document*, based on selections from significant American papers beginning with the Constitution, while in Los Angeles, Myra Kinch presents *American Exodus*, which shows the pioneers in the various experiences of the westward trek, and *Let My People Go*, a study of the Negro people and a plea against lynching. Between the extremes of these two dancers we find every element of American feeling and experience being danced. The U.C.L.A. students, in spring recital last year, presented a study of the migratory workers of California, hand in hand with a satire on their own foibles as college students. Doris Humphreys has contributed the intensely amusing and definitely American dance, *The Race of Life*, based on the drawings of Thurber, a cartoonist who contributes to the *New Yorker*, and Angna Enters comments with devastating humor on social and political situation here and abroad.

Martha Graham, considered by many our finest American dancer, says, in writing about the content of dance, "In a dancer's body we, as audience, must see ourselves, not the imitated behavior of everyday actions, not the phenomena of nature, not exotic creatures from another planet, but something of the miracle that is a human being, *motivated*, *disciplined*, *concentrated*."

The power of dance as an educational and recreational medium is very great, for it brings an awareness and appreciation that carries through all the arts. At the same time, it offers opportunity for immediate creative expression. In many arts the probationary training is so long that the average person never arrives at the place where there is satisfaction in creating. But in dance, the greatest novice can find opportunity for creative expression from the beginning. True, as skills grow, powers of expression enlarge and the results have greater worth to others, but the first simple creative problem of the beginning dancer brings with it tremendous personal satisfaction.

U.C.L.A.'s dance group began its activities with a desire to experiment in the integration of music, movement, light and color. At the time there was no particular thought about the interest of others in our experiments. We were merely working together as a group with a common purpose and a common interest. This approach to the dance program is, without doubt, the reason for its rapid growth. When a group of people work cooperatively and creatively for a common cause, a force is created that is hard to withstand. It was this force, expressed through the medium of dance, that has caused the growth of public interest in our programs. One summer we danced in Hollywood Bowl, and every year we give a performance at Pasadena Community Playhouse in addition to three performances on our own campus.

What has happened here is happening all over the country. People are dancing, and dancing creatively, and many more people are watching dancing with a new enjoyment. They may not understand completely this new contemporary art, but they are intrigued by its rhythms and forms, stimulated by its dynamic expressive qualities, and they join with enthusiasm the ever-growing throng of those who make it possible for Americans to be dancing.

CONVERSATION ON ART

By DR. GRACE L. McCANN MORLEY

An art historian, who was also an artist, and a man, who knew nothing about art but knew what he liked, were friends. They had in common fine character, intelligence and other admirable qualities, but art was not often discussed between them; it was too difficult a subject and inevitably provoked controversy.

The art historian looked at all art, old and new, with an eager and understanding eye; he followed closely and with sympathy every development in the contemporary scene, studied it as carefully as he did the Old Masters of the past which were his particular specialty. Because of his intimate understanding of art of the present he looked also at his Old Masters as products of an artist's hand and evaluated them as living evidence of the past, not as dry historical documents.

His friend had been told when he was very young and pliable that the Old Masters were great and to be revered. He had accordingly approached them with awe, looked at them naturally with no special critical attention, for, after all, they had been classified for him. They were of the past and remote and did not touch his life in any way. He got used, however, to the dull colors which had become duller with darkening varnish, and to the manner of representation he saw in them, that is, a tendency toward realistic copying of nature, and he overlooked, for lack of critical attention, the conventionalizations and liberties taken in drawing for emphasis of expression. Besides, he really preferred the work of the artists of the nineteenth century, like the Pre-Raphaelites and the French Salon painters, to the older masters, because they were very realistic and sometimes were very like great colored photographs of a carefully posed scene. And it seemed wonderful to him that a painter should have been able to copy nature so well in color and form on a flat canvas. He refused even to look at the newer types of art, like the Impressionists, and Cezanne and Van Gogh. Picasso, though it was a name that kept occurring in the newspapers and in magazines and in conversation, was anathema to him, and everything bright in color and done in a manner in any way characteristic of the art movements after 1850 he generally dismissed as that "Cubist stuff."

One day the art historian could contain himself no longer. He was really very devoted to his friend, knew him to be sensitive and keen in his response to music and literature and to beauty in nature. He could not bear the thought that this friend of his was missing all that pleasure and delight of vision that he himself found so satisfying and so important a part of life. He accordingly prevailed upon him to debate the subject in friendly fashion.

The art historian began:

"What do you really admire in painting?"

The answer came glibly.

"Beauty, of course."

"But, what do you mean by 'beauty'?"

This time the answer was slow in coming, and in the end it seemed that the friend recognized beauty when he saw it but was at a loss to define it. However, it had something to do with resemblance to nature, and pleasant colors and agreeable subject matter, and perhaps familiarity.

They started out on a new tack.

"Suppose," said the art historian, "that I tell you a little how I feel about art. Perhaps then you will have questions that will help us both get to the bottom of our thoughts on art." He considered a moment, then went on: "For me art is not old or new, conservative or radical; it is a continuous and living expression of what men see, think, feel, and are. Art of the past is interesting to me because it is a reflection of another time and of the men of that time. Through it I penetrate deeply into their manner of seeing and feeling and thus understand better conditions that were entirely different from those we know today. Yet, no matter how well I understand, art of the past is something remote and apart from me, for it expresses a world different from my own. It touches me intimately only as I divine in it the expression of fundamental human reactions which are true at any time, since human beings are always much the same. Thus, I look at a portrait by Titian of one of the great Venetian doges. Venice as a great independent state trading with the Orient exists no longer. I penetrate somewhat into its power and majesty and opulence through the portrait, but this story of the past the painting tells me has no immediate bearing on my own life for I live here in a new world, where men fly and use and know and enjoy a thousand things Titian never dreamed of. My interest from this point of view is historical and a little romantic. But though I can be interested I am not greatly moved. Why should I be? There is no reason for me to be excited. It is work by a great artist. I know, because the name is on the frame, and I know Titian was one of the greatest of his time because I have read so and been told so. Don't you find this is how you react, too?"

"Yes, I suppose so; I've not thought much about it."

"Well, for me there is another interest too, of course, since I am an art historian."

"Yes?"

"In this painting I see a period of art, which grew out of what went before, and anticipates and leads to what was to follow, down even to our own time. Finally, I look at this painting and I read in it how the artist conceived it, how he planned to place the figure within the panel so he would achieve a unity of effect, how he balanced color against color, form against form, light against dark to make a complete and integrated whole in which every element functions with every other. The textured surface which renders the materials represented, but at the same time preserves the feeling of the peculiar stickiness of oil paint, likewise is a pleasure. Do you see?"

"Yes, but you have to be an expert to know all that."

"No. As in everything, the more you know, the more you get out of a thing. But anyone can learn to understand, appreciate and so derive pleasure from the way in which an artist expresses a subject by creating an organized composition of all its pictorial elements. It only takes the effort to train the eye to see — especially to see relationships. It comes with practice. Moreover, it is the key to all art, of every period. It is what a Titian, a Rembrandt, a Cezanne, a Van Gogh, a Picasso and the Matisse you didn't like the other day have in common — meaningful organization."

"But they aren't a bit alike!"

"No, not superficially, but fundamentally they all use color, shapes, light and dark, forms, spaces, lines, rhythms for expression in ordered fashion and to achieve a unity of effect no matter what subject they use or how they treat that subject."

"I see. But Titian and Rembrandt produced beautiful works; Picasso and Matisse paint unnatural, distorted, ugly figures that are repulsive and which I don't understand."

"Beauty again! What do you mean there? Don't you mean simply that in Titian and Rembrandt you recognize forms more closely resembling nature, or at least forms that you have come to accept as resembling nature? After all, Rembrandt's lack of color and golden glow are unnatural conventions, as are Matisse's flattened human figures. If you disregard subject and comparison with nature and do not demand copies of nature you will be less disturbed."

"But isn't nature good enough?"

"Nature is too good — so good that copying nature isn't any fun, leaves no room for the creative power of the artist, simply exercises his observation and his manual dexterity. The result is reproduction — not art. The more perfect the imitation the farther it is removed from art. But to take motifs from nature and with them effect a new order on a canvas is creation. Besides, we have had the camera a hundred years. Why compete with its unerring accuracy?"

"I see that point, but why not paint like Rembrandt then? Why do you have to go as wild as Picasso?"

"You don't have to. You may want to if you have a powerful creative imagination. But Picasso should not be imitated any more than Rembrandt. As to painting like Rembrandt — he was great and he painted well, but how can, or should, another personality express itself in the same way? Three hundred

(Continued on Page 36)





By MERLE ARMITAGE

Brett Weston



Beatrice Wood . . . artist in clay

Many of the influences which make our days different from any others are not clamorous but enter our consciousness unobtrusively. The art of Beatrice Wood is a very precise example of such a quiet, compelling influence. She has made a contribution to the art of pottery, which has had, and will continue to have, an invigorating effect.

Beatrice Wood was always interested in art, and the transition into pottery came about naturally. When she was very young she was on the stage in France. One night, after having played the role of an insipid country ingenue, Marcel Duchamp, the painter and French chess champion, took her to supper. It was just at the time that Duchamp's "Nude Descending the Stairs" had created a sensation and they had a heated discussion about modern art. Beatrice Wood maintained that "anyone could do it." Duchamp challenged her to try. She did. Her first opus, "Marriage of a Friend," was admired by Duchamp, who published it in a magazine, and although other attempts failed, her interest in modern art was awakened. Later, at the home of Walter Arensberg, she met Brancusi, Picabia, and Sheeler and heard art discussed in many delightful evenings by men whose minds were crystal-clear. Inevitably she absorbed the new point of view. The stage did not hold her. It consisted of too many things which had nothing to do with art, although she did study Russian dancing with Pavlowa's master and pantomime with Yvette Guilbert. But mostly she went to exhibitions.

She never has understood why Duchamp and others encouraged her to draw and she has always maintained that she has no technique — only moods. Of course moods do not become pictures or pottery without technique and of course Beatrice Wood is a superb technician. She has had exhibitions of her extraordinary art at the Fair in San Francisco. She says, "People came, gasped and laughed," not realizing, herself, that this is the typical, general reaction to anything which is significant and new. She delights in the exciting discoveries which the search for new glazes brings and the opportunity for original design makes this medium peculiarly her own.

All aspects of pottery fascinate her; simple bowls of fine glazes, large decorative plates, tiles, everything made or which can be made with clay. This clay she finds herself. She makes her own glazes and every piece by Beatrice Wood she turns out on her own potter's wheel. Beatrice Wood is not only a rare person but a distinguished artist. In building a mental and emotional world of her own in which to live, she has passed on its most subtle and delightful qualities to the art in which she excels. She has made the ancient art of pottery a modern art which is both functional and rare, and collectors will in future years cherish the products of her wheel.

Have a good look







Where the old meets

the new on equal terms

The traveler of today, entering Mexico for the first time, is due for an adventure full of surprises. Upon crossing the border one is extremely conscious of a change of atmosphere — life seems to have slowed down — far below the headlong American helter-skelter of living. People are leisurely, seldom moving at more than an amble, except when their leisurely pace is disturbed by the rush of a passing "turista." As far south as Acapulco one may see customs that have endured the test of time — people living in caves in the earth, in reed and thatched huts, and in colorful blue and pink adobe cottages.

Throughout Mexico you will be impressed by the simple living of its people and their basic foundation for a new architecture. Country peoples, being of limited means, build with the materials most easily available. From simplicity of use and down-to-earth sensibility springs the new architecture.

Mexico exemplifies clearly each step in architectural progress from the time of Cortez through our present age. It even offers a revealing glimpse of the future. After a motor trip of approximately eight hundred miles through the Mexican countryside from Laredo, the astonished traveler arrives at Mexico at Mexico City. There one finds the nucleus of the new architecture and young architects unfrustrated by that prevalent type of client who says, "I want a 'Colonial' house!" With this philosophy, you must agree — Mexico is *the* country with a future in architecture!










at Mexico









Earl Farnham











By RAMSAY L. HARRIS

BERTRAND RUSSELL

By curious coincidence America has suddenly become aware of two philosophers, Confucius and Bertrand Russell. The Christian name of the former is not known, but we are reasonably certain that his contemporaries called him Kung-fu-tzu. The Christian name of the latter is well established — his only Christian aspect, many contemporaries insist.

Gentle Master Kung, honorably dead these 2400 years, has been unbelievably calumniated in the scurrilous verses of a bawdy popular song. Apparently the Latin motto this side of the Pillars of Hercules read: *De mortuis nil nisi malum!* Toward the living we find no less generosity. Russell has become famous because he has been hounded for his fearless independence of thought and utterance. The best in both has been ignored.

All sorts and conditions of people are influenced by philosophers. Pythagoras, for example, has profoundly affected innumerable engineers and many mathematics students through his proposition of the squares on the sides of right-angled triangles. Pythagoras also believed it was wicked to eat beans — a mystical dogma now widely accepted by boarding-housers and Boy Scouts, the Army and the Navy. One cannot be too careful in dealing with philosophers!

Who and what is this Bertrand Russell? He is an aristocratic Englishman who forfeited a considerable inheritance because he believes the individual should make his own way. He is an author, lecturer, mathematician, social theorist and teacher who for some time has been quietly teaching at the University of California at Los Angeles. He is about the age of Socrates when the latter drank the hemlock. Like Socrates, he is a philosopher.

Even in its playful application the term "philosopher" carries a faint sneer. Few of us realize the nobility of its primal Greek meaning, "lover of learning." Rarely is it as proper in its application as it is to Bertrand Russell.

The founder of Buddhism renounced his claim to the kingly heritage of Kapilavatthu. Bertrand Russell, with quiet courage, forfeited his position at Cambridge University and honor and affluence in an ancient British family, to safeguard his rarer birthright of intellectual self-respect. Where the world-shaking insanities of 1914 prompted Rupert Brooke to thank God for matching him with the hour — eventually to die a silly death of scarlet fever at the Dardanelles — Russell matched the hour of madness with the development of a vast, understanding pity for its victims.

Only those who know the emotional intensity of personal commitment that is British patriotism can guess the angry resentment of his relatives, friends and reading public. His memorable articles against the profitless butchery of young men on the battlefields of Europe drew down upon him scorn and contempt. His forlorn courage passed for cowardice. "Allegiance to country has swept away allegiance to truth" was his bitter cry. "Thought has become the slave of instinct, not its master."

Freedom of thought is accepted as desirable by almost everyhody. The customary proviso, however, is that free thought shall endorse the status quo. It is as if a comptometer were to be sold with a painted-in quotient! In England, as in America, Russell is supposedly free to think for himself. There is also a stolid expectancy that his conclusions coincide with those of thinkers as worthy as John Calvin and John Bull.

Let us admit that the average person has no more conception of the mathematical aspects of philosophy than he has of the "work" being performed, year after year, at the Mount Wilson Observatory. Astronomy for the masses somehow connotes canals and men from Mars. One might try the average man with the following average sentence from Russell's *Introduction to Mathematical Philosophy*: "It will be seen that an *asymmetrical* relation is the same thing as a relation whose square is an aliorelative." Our bewildered Babbitt would probably say that you'd be lucky if aliorelatives were on the square! In puzzling over the sentence quoted, let us remember that Russell has been characterized by Will Durant as "capable of the profoundest metaphysics and the subtlest mathematics."

Russell has brooded upon human problems in countries as geographically scattered as America, Russia, India, and China. In all his pedagogical junketings he has appeared eager to equate man's basic urges with his earthly opportunities for happiness. One does not need to accept his conclusions. One cannot help respecting the wistful fortitude of this Machiavelli of the spirit.

Popular superstition has it that an increase in technology is an advancement in progress. Russell claims that: "Science has increased man's control over nature, and might therefore be supposed to increase his happiness and well-being. This would be the case if men were rational, but in fact they are bundles of passions and instincts." Technology is almost universally synonymous with technique for collective destruction. Few indeed appreciate the full irony of the Nobel Peace Prize!

Russell's writings reflect a great tenderness for a suffering world. He hates stupidity and cruelty with a very perfect hatred. In *Icarus* he writes bitterly of religious and political dogmas that foster population pressure and favor war, famine and pestilence as a means for reducing overpopulation. He is also quick to evaluate any new development. Control of the ductless glands, for example, may ultimately have a political bearing. "The State could give to the children of holders of power the disposition required for command, and to the children of the proletariat the disposition required for obedience. . . . The men who will administer this system will have a power beyond the dreams of the Jesuits, but there is no reason to suppose that they will have more sense than the men who control education today." Russell envisages an important feature of Aldous Huxley's book, *Brave New World*. If such power were so available, we can imagine the feverish scramble to get on the political gland wagon!

Some of the most powerful passages in Russell deal with man pitted against overpowering vastness, "the powerlessness of man before the blind hurry of the universe from vanity to vanity." Ringing echo of Pascal's famous "thinking reed" passage, this concept frequently recurs. He speaks of "all the loneliness of humanity amid hostile forces is concentrated upon the individual soul, which must struggle alone . . . against the whole weight of a universe that cares nothing for its hopes and fears." Toward the end of his famous essay, "A Free Man's Worship," our philosopher's clear, expressive prose takes lyric wings and soars into poetry. "Brief and powerless is Man's life; on him and all his race the slow, sure doom falls pitiless and dark. Blind to good and evil, reckless of destruction, omnipotent matter rolls on its relentless way; for Man . . . it remains only to cherish . . . the lofty thoughts that ennoble his little day . . . to sustain alone, a weary but unyielding Atlas, the world that his own ideals have fashioned despite the trampling march of unconscious power."

In too-brief summary, Bertrand Russell, now teaching at U.C.L.A., is one of the most considerable figures in the philosophy of our day. He is a tender-hearted lover of learning, a sincere lover of humanity. Though his speculations do not all equate in terms of human practicality, the thought of our day burns in him with intensest brilliance.

As Americans we might well remind ourselves of a homely, fearless Greek — Socrates — drinking the deadly hemlock for "corrupting the youth of Athens;" of perhaps the most brilliant woman in all history — Hypatia — being lynched by an Alexandrian mob in the name of Christ; of an excommunicated young Jew — Spinoza — reeling home, faint from a dagger-thrust, delivered in the name of God.

What most of us understand the least in the work of Russell is the most demonstrable — his mathematics. The human gentleness of our Westwood philosopher is also demonstrable!



CAMBODIA SPEAKS

RESURRECTION OF A VANISHED CULTURE

FROM THE MIGHTY RUINS OF A DESERTED EMPIRE

In the classical sculptures of Cambodia are to be found the actual histories of three of the greatest cultural groups ever known. They lay buried in the jungles east of Burma and south of China until January 22, 1861, when Henri Mouhot, a French natural historian, blundered upon the ruins of Angkor Vat on the shores of the lake of Tonle Sap. The artistic perfection of the over-grown temple was so magnificent that it immediately became one of the seven wonders of the world and the most mysterious subject for historical conjecture.

Until the third century B. C., Cambodia was the ancient kingdom of Funnan, inhabited and controlled by the Mon people. They were agrarian and no archeological traces whatsoever have been found of their artistic production. In 264 B. C., however, Asoka became emperor of India and the staunch supporter of Buddhism, and sent missionaries over the established trade route from Amaravati to Moulmein, Burma, with the first bronze and gilded images of Buddha. Gradually, due to a series of floods, droughts and famines in the northern part of India, thousands of neighboring countrymen made their ways into Cambodia by land, drifting down the Menam and Mekong valleys. Intermarrying with the Mons, they brought artistic inspiration with them and the desire for expression in whatever media lay at hand.

The first school in Cambodian culture, copying almost exactly the Gupta-Indian sculptural style, was called the Mon-Indian, and archeological proofs of its existence are found to have been created as late as the eleventh century. Sandstone and limestone figures and stucco bas-reliefs, rounded and graceful in appearance, ostentatiously declare the debt to foreign impetus. In the Dvaravati, as this school is also called, we find always the abnormally large spiral curls of hair, the elliptical form of face, the prominent, bulging upper eyelids and the lightly outlined eyebrows.

Out of the Dvaravati period, early in the ninth century, came Jayavarman II, the first great leader of the Khmer people who were the hybrid offsprings of the Mons and the Indians. By means of his intelligence, the Khmer ruler conquered the remains of the kingdom of Funnan and assumed control of Cambodia. His was a mighty family and it was his great-grandson, Yacovarman, who conceived and built Angkor Vat and Angkor Thom, the largest city ever known in history, consisting of fifteen millions of people.

During the supremacy of the Khmer, Cambodian art reached its peak. Their artistic productivity was greater than that of any historically recorded race. Cities of unimagined beauty reached from Bantei Serai, south of Saigon, through the Mekong, Menam and Mun valleys, to Chiengrai, the earliest of their capitals. The cities numbered in the hundreds, but Angkor Thom was the last and largest of all. The temples, palaces and majority of buildings were constructed on the pyramidic principle, huge blocks of stone, unanchored by concrete, leading up to the central shrine. Beautiful walls, covered with exquisite bas-reliefs, wound in and about the city.

The classic Khmer sculpture had many definite points by which it may be identified. The general contour of the head is most important. The face is always square with softly rounding jaw bones and chin. The majority of the Buddhas and Boddhisatvas have a cranial protuberance on the top of the head, called the usnisa, which is the sign of spirituality and transcendental wisdom. The headdress is usually simple, having the hair in small spiral curls sometimes done in tiers. The hairline is always straight over a fairly low forehead. The eyebrows are level and the eyes do not slant. The nose is short, straight and broad. The lips are invariably full and carry a soft, sweet, inscrutable smile. The principal feeling derived from contemplation of Khmer sculpture is one of serene peace and tranquillity.

Co-existent with the rise and domination of the Khmer are found the Thais, who formerly controlled all the territory south of the Yangtse River in China. The style of Thai sculpture passed through several different stages of development, determined by their gradual assimilation of Khmer culture and its absorption. They were a warrior people and as they drove the Khmer southward, conquering and enslaving them, they adopted and refined the art of their victims. The city of Ayudhya was the last Thai capital.

Contrary to all popular misconceptions of the destinies of the people who built Angkor, they did not vanish into thin air; they were not destroyed by some strange and inexplicable plague; they did not walk into the sea with mass suicidal intent to leave a magnificent city standing like a specter of their destruction. In the thirteenth century the Khmer lost their final battle in the Thai and were taken into slavery. Some small effort was made on the part of the conquerors to remodel the Khmer architecture at Angkor, but the task seemed too large and the material too far removed from the Thai ideal, so it was finally deserted. It meant simply that the Cambodian capital was moved from Angkor to Ayudhya and the former was condemned by the fault of its being old-fashioned.

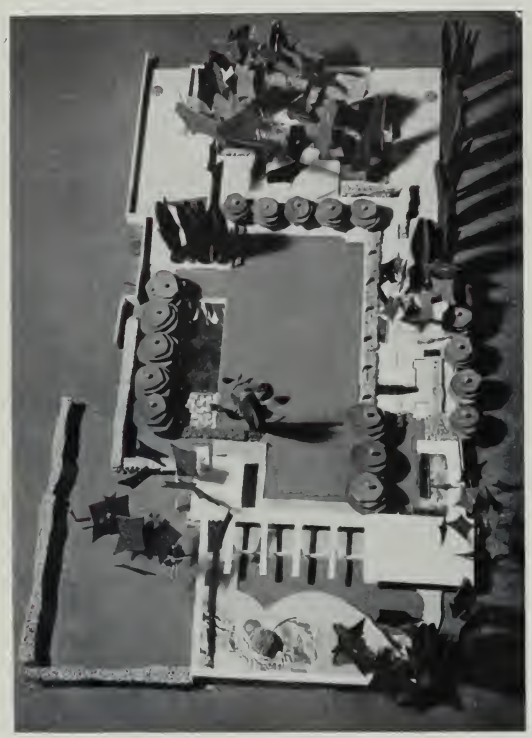
The Thai civilization was powerful until as late as the sixteenth century, when, like the Roman Empire, it disintegrated as was prophesied by the character of its artistic trends. The Thai language is still spoken in a great many parts of Siam and the proof of its history is portrayed in the fact that Siam has recently adopted the title of Thai.

JULIET WARE

By JAMES C. ROSE

Gardens

Not a word about plants
but much about the new landscape
and later more about your garden of tomorrow



This garden by the author as shown in the model is arranged with flexibility so that a balance of forms surround you constantly without compulsion of looking or moving in a set direction.

Probably nothing since the steamboat has been so misunderstood as the modern movement in art. It is not only looked upon and judged from an archaic, and sometimes literary, point of view, but it is interpreted on a plane where the art itself does not exist. We are trying to find the secret of a Mona Lisa smile in the latest Picasso.

This attitude permeates the commonest things of daily life. For instance, when we think of a chair, the most likely image that comes to mind is a four-legged wooden object associated with sitting. That is one kind of chair. Its form had become so fixed in our minds that, until recently, any deviation seemed a little odd. Even long after metal, canvas, plywood, and other materials were used for making chairs, the form remained the same — simply because a chair was a four-legged object.

THE NEW ENVIRONMENT

Modern painting, sculpture, architecture, or landscape is not a "style." It is a way of living in a world of mobility, mass production, increased leisure, and mechanical facility. It has no fixed forms, and no separate entities except for the purpose of experiment and analysis. Objects, like furniture and even houses, are only part of the story. The world is already over-complicated and over-supplied with gadgets. As Lewis Mumford puts it, "We have been busy fixing the vacuum cleaner when we should have gotten rid of the rug."

The problem is really planning environments which provide for human activity in finely organized space. We no longer set up special compartments in our houses — the parlor (with shades drawn to save the mohair upholstery), the drawing room, the dining room. We are already accustomed to a freer type of space organization — living-dining rooms with groups arranged for conversation, study, and play. This has the obvious advantage of less bulk to take care of, but it is only the beginning. We have yet to develop the house and landscape unit on the same basis rather than just the house with the garden attached.

Exterior, stylistic forms of modern building and landscape are often simply a camouflage for smugness, giving the outward appearance of up-to-dateness, but actually impervious to human qualities and the advantages of a community integration. Over-emphasis on the literary in our educational systems also thwarts an understanding of the plastic which should be understood as easily as a nursery rhyme or a novel. But we have been operating on one lung for so long that we try to imbue plastic art with a literary meaning. Some people see no meaning whatever in painting or sculpture that doesn't tell a story. This means that they do not understand the plastic quality of a house, and their first attempts at gardening are a literary interpretation of *A Midsummer Night's Dream.*

GARDENS A PLASTIC ART

Plastic form is a language of its own — a language we are just learning to speak. At present, we find scientists who are completely modern in their approach to science, and yet live in a literary and æsthetic world of the seventeenth century. We find women who are most fastidious and practical about dress, child training, and their kitchens, but when they build a garden, they are primitively naive or filled with incompatible illusions, like Marie Antoinette playing shepherdess. Such incongruities occur because the infiltration of the modern movement has been uneven, and not always in the direction of progress. It is sometimes resisted through fear or prejudice against change, but such obstacles are wholly within the minds of their possessors.

Already, however, it is possible to trace a continuity of the modern movement through all the arts. We have begun the expression of a new age which has all the dignity and some of the greatness of ancient Greek, Medieval, and Renaissance art. It is, nevertheless, based on a different social order and a different source of inspiration. It must therefore be judged by different standards. When thinking and living become completely unified with the process, it will be an indigenous expression of our times with fair opportunity of surpassing any of the previous periods in stature and quality. We must first know and live within our own civilization, rather than beam at it intelligently, like the faces in a cozy painting. We must get rid of the almost unconscious snobbishness which makes us imagine we are getting "culture" at the opera while completely blind to the inventive miracles of the amusement park and the department store. When we look at things again, with a fresh view rather than that of an art catalogue, we will know instinctively when to laugh and when not to laugh at Picasso, and how to build our gardens.





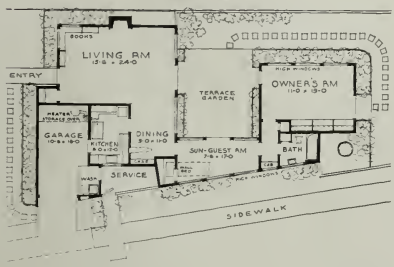




Roger Sturtevant

THE RESIDENCE OF MR. AND MRS. FRANK LYMAN, OAKLEIGH PARK

WILLIAM WILSON WURSTER, A.I.A.



A small lot with set-back restrictions made the available building space of this home quite limited. This, coupled with the necessity for privacy from a side street, made the problem very interesting. Placing rooms about a garden terrace and utilizing redwood fencing and high windows on the side street portions of the house solved this problem in a practical fashion.

The use of waxed, smooth-faced, red, hollow tile for the floor, and a complete wall area of fenestration on the terrace side of the living room, make a cheerful and colorful room. Redwood siding is used on the outside walls.

CONSTRUCTION	COLOR
Exterior walls: linseed oiled Redwood	
Interior walls: Douglas Fir plywood	Walls: white
Ceiling: fibre board	Ceiling: white
Roof: tar and gravel	
Trim: Redwood	Trim: white
Doors: Sugar Pine	Doors: white



1



2

DISTINGUISHED ROOMS BY CALIFORNIA DECORATORS

1. A Provincial hallway designed by Beulah Spiers. The eighteenth century clock is of walnut. The color scheme is carried out in butter yellow and the warm tones of the cork floor.

2. A reception room by John L. Mason is carried out in warm chocolate browns and natural tones of the Flexwood doors and grasscloth walls.

3. This French Provincial bedroom designed by Harriet Shellenberger is carried out in cream, beige and chocolate brown. Chairs and accessories are in Chinese blue. The bed is upholstered in heavy faille silk with spread of same fabric.

4. An otherwise useless hallway designed by Harold Grieve with Victorian furnishings makes an enjoyable sitting room. The furniture is upholstered in plum satin and aquamarine and plum satin. The wallpaper is in tones of warm gray and the rug is of pinkish beige.

5. This interior by Beulah Spiers is built around an old English spinet. A color scheme of flesh tone and autumnal colors creates a feeling of harmony and unity. The chair is a Sheraton.

6. Harriet Shellenberger overcame the problem of furnishing an eigthy-foot corridor through careful selection of furniture and color schemes. This spot makes an excellent setting for afternoon teas and entertaining.

7. Another view of the reception room by John L. Mason. The fireplace and hearth are of black glass while the walls are of grasscloth. The furniture is of Madagascar Holly with coverings of heavy textured hand-woven material.

8. This room by Harriet Shellenberger is designed around chairs of original matched Chippendale. The soft walnut panelling contributes a delicate richness which is repeated in the honey butter color of the carpet.

9. A room designed by Harold Grieve for a feeling of restful comfort and ease. The walls are of Hydrangea blue and bleached pickled pine. The sofas are covered with string colored hand-woven fabric. A dark brown floor and draperies printed in brown complete the color scheme.



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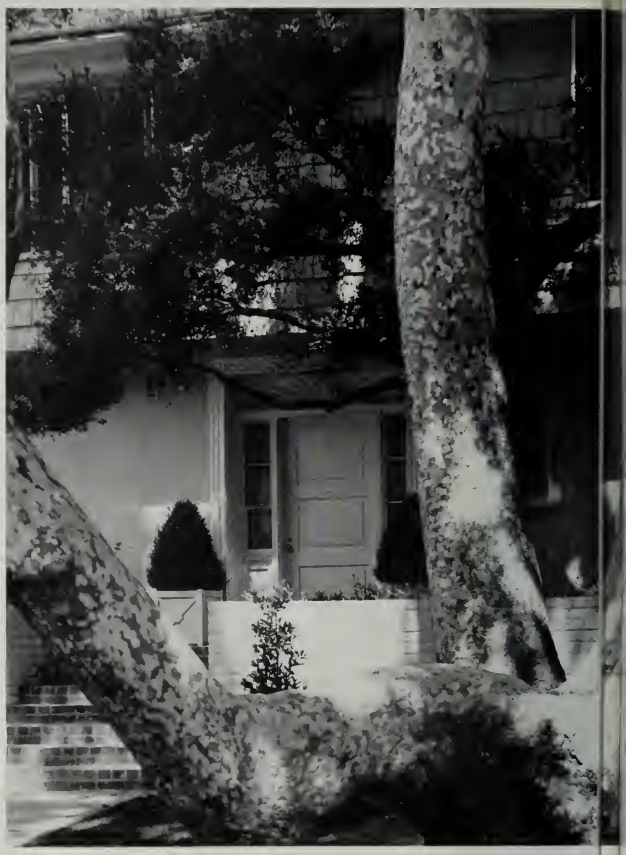


6

ILLUSTRATED ROOMS BY MEMBERS OF THE SOUTHERN CALIFORNIA CHAPTER OF THE AMERICAN INSTITUTE OF DECORATORS







Miles Bernė

THE J. E. KRIEGER RESIDENCE, BELAIR. WINCHTON RISLEY, ARCHITECT



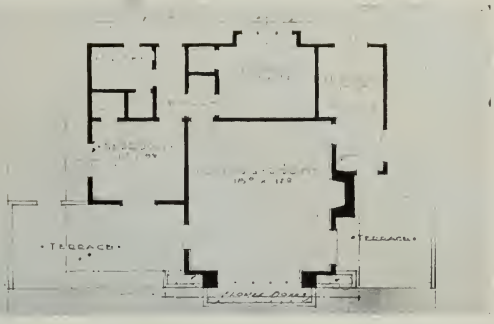
Situated in the beautiful and heavily wooded Bel-Air Canyon, this home represents an excellent example of the adaptation of outdoor living to the California home. Large window areas and easy access to garden and recreational activities are especially advantageous.

The exterior view shown illustrates how the rear of the house is opened to the garden and the hills. A vine-covered trellis forms a shaded covering over the terrace, making it useful for out-of-door dining and entertaining.

The study walls are paneled with Philippine Mahogany with a smooth, natural finish. The hardware in the room is all copper, as is the fireplace trim. The lighting fixtures also are of copper. A concealed bar makes the room quite versatile. Three large and many-windowed bedrooms are situated on the upper floor.

CONSTRUCTION	COLOR
Exterior: stucco, shingled sidewalls	Trim: copper
Roof: shingled	Walls: natural wood
Windows: steel sash	
Interior walls: Philippine mahogany	
Hardware: copper	



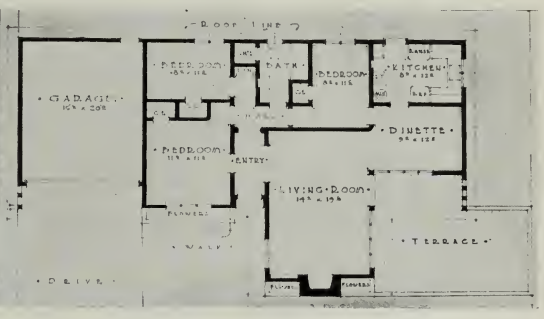


Malibu La Costa Land Development

Herbert O. Alden, Architect

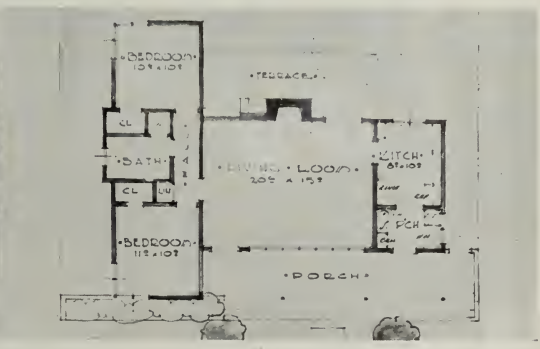
A project in which the architect is given the opportunity to organize, plan and coordinate a program of low and moderate cost home construction. The project, which is already under way, hopes to make available for people with modest incomes houses of moderate cost, well designed and planned, and of good construction. Since these houses are located along the coast on sites overlooking the sea, the plans call for opportunities for modern outdoor living for summer as well as all-year-'round occupancy.





By providing an architect's services to such a project it no doubt will be possible to create a better house in the low cost field. Heretofore this field has been occupied mostly by speculative builders who provided potential home owners very little protection or opportunity to acquire a design suitable for their particular needs.



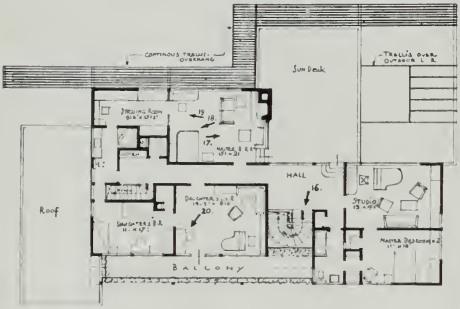


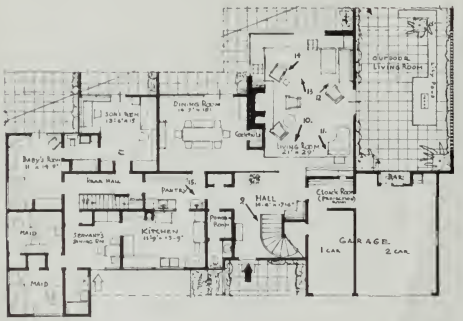
CALIFORNIA MODERN

Situated on the rim of the Riviera Country Club, this twelve-room home was orientated to provide a magnificent view of the Pacific Ocean and the Santa Monica Mountains. The rooms of the parents and each of the three children all face this vista.

This house is an admirable example of the intelligent use of modern materials. Glass walls in the living room roll back into wall pockets and extend the living space out into the terraces and lawns. The swimming pool overlooks the golf course of the country club below.

The house is beautifully designed in relation to the setting and opens up naturally to accommodate the desire of the owners for outdoor living.

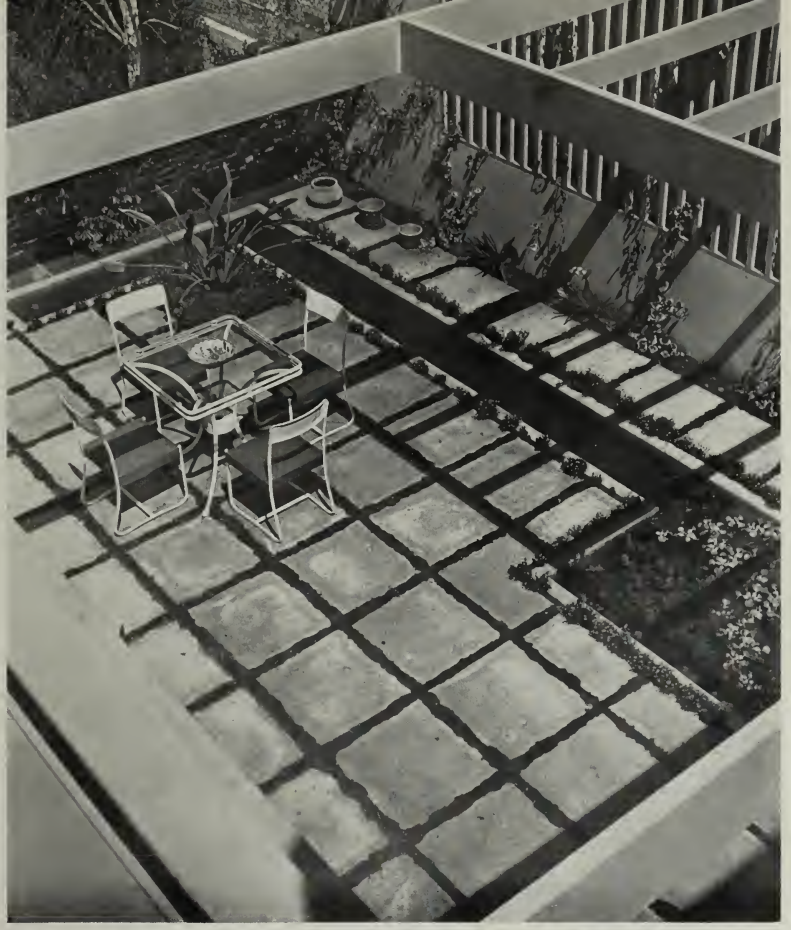




















The Herbert Stothart Residence
House and Landscaping
Designed By J. R. Davidson
Landscaping Executed By Evans and Reeves





Garnett



CONSTRUCTION	COLOR
Exterior walls: stucco	Furniture: mahogany
Interior walls: Magnolia wood panelling	Carpet: blue
Windows: steel sash	Draperies: canary yellow corduroy
Roof: composition	

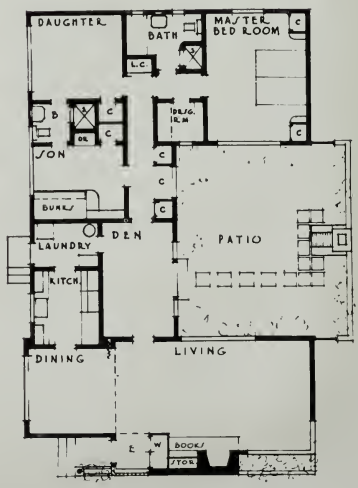
THE HOWARD G. ELWELL RESIDENCE, MONTEBELLO, CALIFORNIA

HOWARD G. ELWELL, ARCHITECT

The trend towards planning houses opening on gardens and patios in the rear rather than the orthodox front "two windows and a door" design is excellently illustrated in this architect's home.

Desiring to take full advantage of opportunities for outdoor living and ample air and sunlight, the living room, den and master-bedroom all open on the patio which was developed on the side of the fifty-foot lot. To allow ample room for entertaining, the living and dining rooms are combined to form an area thirty-six feet long. An abundant use of built-in features throughout the house make for a more efficient and comfortable home life.

As can be noticed from the color scheme, this house presents an interesting example of combining color with the plan of the house.



CONSTRUCTION	COLOR
Exterior walls: brick and stucco	Living room ceiling: turquoise
Insulation: rock wool	Living room walls: dusty tan
Roof: shingle	Wood trim: bleached Redwood
Windows: steel sash	Draperies: turquoise
Heating: gas floor furnace	Carpet: eggshell
	Exterior: dusty rose-tan





Julius Shulman

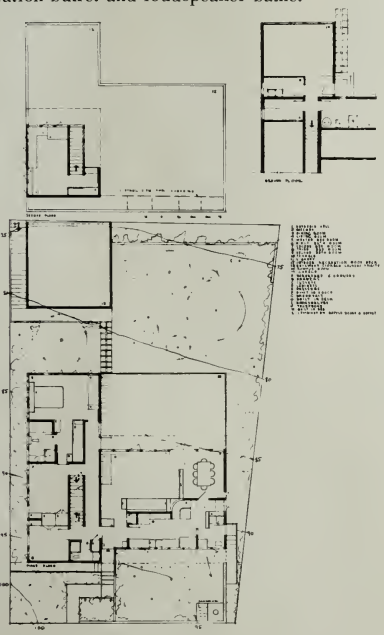
THE RESIDENCE OF DR. AND MRS. LOUIS J. GOGOL, LOS ANGELES

DESIGNED BY RAPHAEL S. SORIANO

Built on a steep lot facing a street on each end, this house had to utilize large deck areas for outdoor recreational activities, there being very little space not covered by the house.

The living room, with its south wall completely of large glass panels, opens on a deck supported by posts as illustrated in the exterior view. This enclosed deck area is used as a play area for the owner's child.

Wishing to have a combined living room and dining room, and yet desiring a feeling of separation from the living portion of the room, the owners agreed on the unusual solution shown. The partition of peach-colored plate glass rests upon a combination buffet and loudspeaker baffle.













This apartment hotel is one of the most interesting and unusual buildings constructed in this area. The L-shaped plan of the structure was evolved with the requirement that all the apartments face the ocean. In order to secure complete ventilation through each apartment, no halls were used in the entire building of sixty-two units, ranging from single bachelor apartments to luxurious penthouses on the seventh floor. The living rooms and bedrooms all face the ocean, while the kitchens and baths face the patio. All the apartments open out on galleries which extend the full length of the building.

Beneath the patio is a garage big enough to house one car for each apartment. The garage has direct access to the elevators.











Julius Shulman

Shangri-La Hotel

A New Apartment Looks to the Sea

William E. Foster, Architect

W. E. Ballard, Interiors







Furniture as unbelievable as crystal, as unbreakable as wood! Grosfeld House and its designer, Mr. Lorin Jackson, have made this startling advance with the new sparkling plastic, "Plexiglas." This plastic furniture adheres so strictly to traditional forms as to warrant being christened "Glassic." "Glassic" furniture is as elegant as fine crystal, hard as wood, impervious to stains, and cannot break, chip or split. Its surface cannot blister or warp in overheated apartments.

The very tools for fabricating this unique new furniture had to be specially engineered. Endless hours were spent in research and testing. The gratifying elegance of the result adds immeasurably to any decorative scheme.





Frank Randt



A new product makes the headlines in modern furniture design

BOOKS IN REVIEW

A Smattering of Ignorance *by Oscar Levant*

When Oscar Levant writes of others he is endlessly engaging. When he writes himself into the hero role of clever cracks and stories, we suffer from Anglo-Saxon fidgets. A story-teller can be a clown and win our favor: we resent his being the hero.

A Smattering of Ignorance opens by taking us backstage among symphony orchestras and their conductors, famous and more famous. Here are no jittery batons with soup-and-fish attached. Conductors come to life. An orchestra and its new conductor are realistically referred to as "a hundred men and a louse." One conductor may reproduce the mannerisms of predecessors, "this bar from so-and-so, that bar from another so-and-so." Moreover, says Mr. Levant, regardless of the conductor and his application of Dale Carnegie, there is one eventual result. "The orchestra will hate him. This is true — hold your breath — even of Toscanini."

He rightly credits Koussevitzky, Stokowski and Toscanini with the ability to render a hundred players into a "single-minded extension of one personality" (the one phase of an orchestra, by the way, that impressed the late Anthony Fokker). But Mr. Levant is master of the barbed remark. There is gratuitous venom, it would seem, in his references to Leopold Stokowski. Says he: "I would like to have been present, if I could have my choice of all moments in musical history, when Stokowski became conscious of his beautiful hands. *That* must have been a moment."

The commentary on Harpo Marx is eloquent of the wordless comedian, at whose home Arnold Schoenberg was guest along with Beatrice Lillie and Fanny Brice. One of the ladies coaxed Schoenberg with "C'mon, professor, play us a tune."

There are illuminating flashes of Hollywood and the movies. A movie trade-paper announced in all seriousness: "Our staff composer Oscar Levant is working on an opera called *Le Crayon Est Sur la Table.* More significant, however, is the fact that the writer makes us increasingly aware of composers in relation to movie scores, as in Arthur Honneger's score for *Pygmalion,* Virgil Thomson's score for *The River,* and Aaron Copland's excellent work for *The City.* Levant's book gave advance notice of Bernard Herrman, whose *Moby Dick,* based upon Melville's story, was produced by the Philharmonic last month.

With deft flourish does Mr. Levant handle the custard-pies of musical criticism. At times the book is reminiscent of Whistler's *The Gentle Art of Making Enemies.* On the last page, unlike Brahms, our author offers to apologize "to all those I have not forgotten to insult." With regret we leave him to his not inconsiderable task. R. H.

How Green Was My Valley *by Richard Llewellyn*

Huw Morgan tells his own story, the story of a beautiful valley in Wales and of a community of happy people, earning their livelihood from the mines, but losing the beauty and calm of their lives as the slag of the mines destroys the green of grass even as it destroys the joy of work and contentment.

Gwilym Morgan, Huw's father, realizes that conditions in the mines must be improved, but believes that reason and patience are the weapons. His sons — Ivor, who receives an autographed picture of Queen Victoria for the singing of his chorus, Ianto the rebel, Davy the brainy union organizer, Owen the inventor, and Gwilym, who follows Owen's lead — all believe that only through force and unions can they win.

Yet they are all held together by the traditional pattern of life in a Welsh village, the Saturday family dinner, after the men have dropped their week's earnings into the shining apron of the woman of the house, father and sons alike, to be apportioned as the need arises; Chapel on Sunday; the great feasts at weddings and funerals; and, most of all, gathering together to sing.

There is singing and fighting, loving and hating, living and dying in the book, but through it runs calmness and sweetness and joy like an undercurrent of song. The reader is warned that at the end is a list of Welsh names with pronunciation, so that he may not go through the book pronouncing the name of the preacher, Merddyn Gruffydd, phonetically, to discover him too late as Merthin Griffith. One feels tempted to reread the book, calling him by his right name, to do justice to so splendid a man. One should. K. H.

Mr. Emmanuel *by Louis Golding*

Periodically Mr. Alexander Woollcott, who has authority in the land, raises his voice to declare that So-and-So is the best book he has read in years. The book makes history and the publishers do homage. With more modesty but with corresponding conviction I should like to recommend *Mr. Emmanuel,* by Louis Golding, a novel of tenderness and terror concerning an elderly man shortly to embark for Palestine.

But he doesn't get there in the book. Instead, he goes to Germany, safely armed — as he believes — with his English passport, his Jewish heart and speech, on an errand of simple kindness. His mission is to find the whereabouts of the mother of a small German-Jewish refugee, heart-broken because her letters to him have suddenly ceased.

The little boy, Bruno Rosenheim, is unforgettable. In the light of all that has happened to him, his longing for death and his subsequent behavior seem entirely credible. The disarming intensity of his grief — the emotional integrity of the sensitive child the world over — is done with such quiet impact that Mr. Emmanuel's perilous quest and great sacrifice seem justified.

Arriving in Berlin, Mr. Emmanuel — who is not a clever person but a confused old man — begins his questions and finds himself in a German prison before he knows what has happened. The fear that stalks the land is depicted with masterly skill. Everywhere one sees the whites of eyes, catches the indrawn breath of men and women. And here one feels that Mr. Golding is an artist. Done with less detachment, this part of the book could easily veer on the side of propaganda. It never does.

Not the least remarkable is Mr. Golding's style. Completely objective throughout the entire book, it is done with a touch as light as summer rain, with flashes of the humor that simple people use to hide their deeper feelings. In a welter of best-sellers it is a joy to come upon the rare book — one which can with sincerity be termed "almost a classic." M. D.

How To Read a Book *by Mortimer I. Adler*

This is an age of books about books. Our schools are not infrequently concerned with how many unangelic ideas can dance upon the end of a bibliography. With delight, however, do we greet Mr. Adler's *How To Read a Book.* There is high timeliness in his stress upon clear reading and his warning against "the life of unreason that is now upon us."

He draws a distinction between reading for information and reading for understanding. "Our ultimate goal is understanding rather than information, though information is a necessary stepping stone." He then draws attention to the importance of studying under "primary teachers" as compared with "secondary teachers." His all-time university of primary teachers is a stimulating suggestion. Herodotus and Thucydides would teach the history of Greece, Gibbon holding forth on the fall of Rome, Plato and Sr. Thomas giving a joint course in metaphysics, and so on down the line, the great names of history figuring as teachers in the various divisions of human knowledge. Let prejudice-beleaguered Californians note that he elects Bertrand Russell, along with Euclid, Descartes and others, to professorship in his mythical Department of Mathematics! "Would anyone want to go to any other university if he could get into this one? . . . This school exists for everybody who is willing and able to learn from first-rate teachers. . . . If contemporary America dismisses them as dead, then, as a well-known writer recently said, we are repeating the folly of the ancient Athenians who supposed that Socrates died when he drank the hemlock."

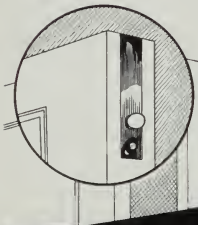
The bibliography at the end of the book is composed of 131 great names with selected books listed and moderate-priced editions cited. Here is a reading for a summer or a lifetime. R. H.



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NEW PRODUCTS AND PRACTICES

ANDREWS HEATS SHANGRI-LA

Temperature variations along the California coast create a heating problem. Warm days are frequently followed by cool evenings and after sunset a certain amount of heat is necessary to drive away the chill. In a single-story dwelling, the floor furnace provides ideal heating. The over-capacity of the average floor furnace affords quick and adequate results. Within a few minutes, the room temperature can be raised to the comfort zone and the furnace can be turned off. But, in considering heating for the recently completed Shangri-La Apartment Hotel at Santa Monica, the floor furnace was out of the question since this type of equipment cannot be installed in multi-story construction.



Andrews Wall Unit

Other types of heating eliminated themselves for one reason or another. The unvented wall heater would not be looked upon with favor by the type of clientele concerned. Individual unit heating systems demanded more space than we could be allowed. A steam or hot water central heating system, while customary in Class A structures, would not provide the type of comfort needed. Steam or hot water is the most satisfactory in climates where temperatures remain consistently cool and it is necessary to maintain heat throughout the day. But in California, it would be highly impractical to spend four or five hours in building up steam when the heat might only be required for a short period of time in the evening. And, when heat is required, it is desired more quickly and in greater volume than steam or hot water can supply.

In planning the heating system for the Shangri-La, it was necessary to take into consideration the variation in temperature requirements. Elderly people often wish temperatures running up to 82 and 85 degrees. On the other hand, young folks might feel no need for heat at all. Hence, it was necessary to have a heating system that would provide any desired temperature in each individual apartment.

Among all the heating systems investigated, one was found which met all requirements. It is an Andrews Wall Unit. This unit is fully vented and provides all the features found in a floor furnace but, being built in the wall between partitions and not below the floor level, it could be used in multi-story construction. The 36,000 BTU input of the unit provides ample capacity for supplying abundant heat almost instantaneously. The four-stage manual valve permits the guest to adjust the heat to any desired temperature.

Furthermore, the design of the Andrews Wall Unit is such that it does not interfere with the furniture arrangement in the apartments, nor strike a discordant note in the decorative scheme. In the Andrews Wall Unit was found the logical answer to the heating problems. In adopting this type of heat, it was necessary to make special provision in our plans. The units required a slightly wider partition where installed but this rearrangement caused no difficulty. In most cases, dual-face units with one outlet in the living room and the opposite outlet in the bedroom were used. Heat can be diverted to either room or allowed to flow into both.

"In equipping Shangri-La with Andrews Wall Units, we feel we are giving our guests the most satisfactory heating that can be obtained and that the heating is in keeping with the other modern innovations we have incorporated in the building's design and furnishings," according to C. D. Green, manager of the hotel.

Hardware for the J. E. Krieger Home
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NEW DOUBLE DOOR BOLT

The Mussa Bolt Products Company, 260 North Pasadena Avenue, Pasadena, has put on the market an automatic bolt for double doors which promises to be of major interest to architects and builders, as well as to home owners. The bolt practically doubles the use of double doors, by automatically locking or releasing the second door in a pair when the first is locked or released.

The bolt can be used on pairs of doors, either astragal or rabeted. Rabeted doors must be not less than $1\frac{3}{4}$ inches thick, astragal doors not less than $1\frac{3}{8}$. It also can be used on French doors, casement sash, multiple folding doors and secret folding doors. It is made of the best materials accurately machined. Its body is brass, machined to receive the working parts, which are made of steel, case hardened. Springs are made of phosphor bronze and are amply long to prolong their life.

The bolt is recessed into door, eliminating the need to stoop or reach to bolt or unfasten door. This is done efficiently, silently and automatically by closing the active leaf of a pair. It is impossible for anyone to forget to bolt the inactive leaf of a pair of doors with this bolt. It never "forgets" to lock, thereby precluding the possibility of doors not being properly locked and also protecting the lock from damage by opening doors when locked as is the case with hand-operated bolts.

With this bolt the user gets the use of both doors of a pair, instead of one, as it is not practical to bolt or unfasten the hand-operated bolt. The bolt also makes it both practical and advisable to use narrow double doors instead of one large one in many cases, because it is easy to open both doors. The bolt can be used both at the top and bottom of door because there is no projecting part to interfere with proper rug clearance. The possibility also is eliminated of the bolt being accidentally dropped down to scar the floor. The only time the bolt projects below bolt of door is when doors are closed.

Further information on this bolt can be had by writing Mussa Bolt Products Company, 260 North Pasadena Avenue, Pasadena, or the Technical Editor.

NEW KRAFTILE BOOKLET

With an artistic appeal to the consuming public, the new issue of Kraftile's "Ideas for Kitchens and Bathrooms" is just off the press and is being distributed not only to prospective owners of dwellings but to architects, engineers, builders, contractors and tile dealers. Two half-pages in four colors feature installations. A kitchen design for a $7500 dwelling by Frederick H. Reimers, Architect, makes attractive art for the first page of the six-page folder. Another attractive page shows a bathroom designed by Frederick L. Confer, Architect.

Two other widely known architects are quoted in the folder which carries their photographs. These are Mario Corbett, whose California homes have attracted national attention, "an enthusiastic admirer of Master Kraftile 6 x 9's," and Wilton Smith, of San Francisco. Mr. Smith considers Master Kraftile 6 x 9's "the smartest trend in wall tiling in the last twenty years."

Besides four-color cuts, the folder in featuring Kraftile colors "inspired by nature's tints and hues in the West," carries a group line sketches showing various types of installation. Patio, doorway, and other features are also depicted, as well as the handsome color swatches in life-like reproduction.

Editor's Note: This column is a regular feature of California Arts and Architecture. Further information on any item may be had by writing to the Technical Editor, California Arts and Architecture, 2404 West Seventh Street, Los Angeles.

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The architect's one protection against this unfair attitude is to suggest adequate wiring at the time building plans are submitted. If he plans adequate wiring and the owner vetoes part of the job, the architect is cleared of any charge of negligence.

Submitting plans for adequate wiring has another great advantage for the architect. It eliminates those annoying revisions in wiring plans that so often upset the building budget. If the owner has either approved or rejected adequate wiring plans, it is unlikely he will ask for last-minute revisions.

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CONVERSATION ON ART

(Continued from Page 14)

years have passed. Painting would be a poor thing indeed if nothing in technique, viewpoint, expression had been added since Rembrandt's day. Moreover, this is a different country, with different light, life has changed, every circumstance has changed. How could anyone sincerely paint like Rembrandt now?"

"I think I see what you mean."

"I knew you would. No, the past is gone. Scholars like me can dig it up and study it in painting, but for living men and women contemporary art alone can have in all sincerity real meaning. It expresses them and their lives and environment, it reflects their way of seeing and feeling and being, just as the Old Masters did for a pastime."

"But I don't like most of contemporary art."

"No, but there is no need you should. If you learn really to see it with understanding you will find some you do like, that has meaning for you."

"But do I have to like this wild 'artist stuff'?"

"No. Be honest with yourself. Learn to understand it and you have a right to reject it if you don't like it then. To hate it without knowing anything about it is not intelligent, after all."

"Then I can like this realistic art that you call conservative?"

"Of course. Always be sincere. But also insist on sincerity in art. The traditional point of view, that is to say, the continuing of the styles of the past almost unchanged, rarely is more than a mechanical imitation of what the older artists saw and felt and expressed both in content and technique. As imitation it is poor stuff. Only occasionally does an artist move naturally in a past style. No, the only thing is quality. You can learn to discern that in any style. Besides, not all contemporaries are Picassos. There are many styles in contemporary art that have quality. That art is a living, changing thing, a product of men's hands for the enjoyment and use of men, is the splendid thing about it. It is growing now as always. The art of the past is all classified and pigeonholed for us. Only in the art of our own time have we the fun of choosing quality and backing it with our confidence. That is the way in which we can contribute our part to its development and growth."

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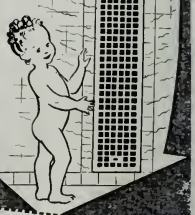
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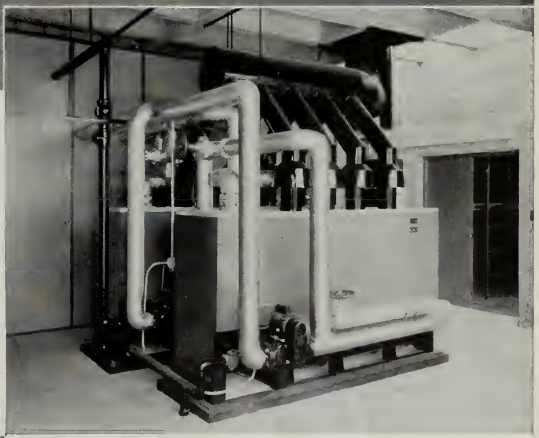


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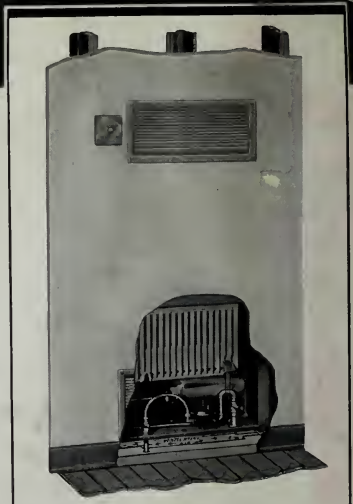
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A Modern Minstrel

Aaron Copland is the minstrel of modern American music. He is a troubadour whose work sings of America wherever its folk-lore and drama are most expressive. He is an end-man, whose song-and-dance is the native tune, hewn from the native heart.

Like all good Americans, he went to Paris in the beginning. He was the first musician to receive a Guggenheim Fellowship in creative music. That was back in 1925, when Gershwin was using jazz rhapsodically and adding one more idiom to the musical language of consciously-awakening America. At the same time, without knowledge of Gershwin's excursions in Tin Pan Alley rhythms, a Frenchman, Darius Milhaud, was likewise weaving jazz into his music.

Copland was studying in Paris at the time of the first performance of Milhaud's "The Creation of the World," given as a ballet by Hans Borlin and his Swedish company. The Darius Milhaud work interested him. It followed his own line of endeavor — the use of the native idiom, folk, jazz, or work song. When the duration of the fellowship was up and he had to go out and make a living, there was no doubt in his mind as to his future course.

It would be American in spirit, modern in structure, utilizing all the technical innovations which have enlarged the scope of compositions from Debussy through Schoenburg. He has found his American music in its folk expression. To integrate this vast, sprawling, diverse and lusty voice into serious expression has not been an easy task. Somehow, inexplicably, we have developed a music noted for its lightness. The tradition is unassailable and meritorious, from Stephen Foster on down by light-operatic stages to Victor Herbert and Jerome Kern. This is a fine thing and expressive of our instinct for laughter and good cheer, says Mr. Copland. But when it comes to expressing this country in its own elemental feelings, in its own terms, he finds we have fallen short. Most of our past musical literature in this vein is alien, second-rate European and cannot compete with the finest works of this genre.

"The technical revolution in music did help to liberate the fundamental creative forces of our serious composers. Roy Harris and Charles Ives are writing music which could not have come out of any other country in the world today but America.

"You seldom hear composers today discuss their work as music. They speak of its opportunities for performance and the reaction of the public. The composer is no longer self-conscious about his work, nor does he feel that he is looked upon as a queer duck, something to be tolerated by fashionable patrons. He has sunk his roots deep into the American soil and he knows that he must be close to the things that matter as much as other contemporary artists. He is anxious to awaken the other contemporary artists. He is anxious to awaken the feeling for native music and therefore is seeking the largest audience he can find."

The two fields which offer the American composer the widest scope for his work, Copland claims, are the radio and the phonograph recording. The listener can dial in on music, without having previously heard the name of the composer, and unless he likes it, will shut it off. This allows the newer names in music to compete more honestly with the accepted masters. Mr. Copland finds the one-performance patronage, so often given a new work by the larger symphonies, disappointing. It must be played oftener before a final decision as to its merit can be made.

"The concert stage to me is the least satisfying method of bringing the best of modern American music before the public. The phonograph allows one to hear a piece over and over again. Also, recordings are played so often on the air. Modern composers could do much for their cause could they work out some plan whereby more of their work could be recorded.

"There are some composers who still believe they are writing down when they do not write for the concert stage. I thoroughly disagree with this viewpoint. To write with the radio mass-audience in mind, you must first of all write directly and simply. To do this and to still put out a good piece of work is a major accomplishment. Sometimes a work aimed exclusively at the sacrosanct of Carnegie Hall falls short of anything but pretense and rhetoric." *(Continued on Page 46)*



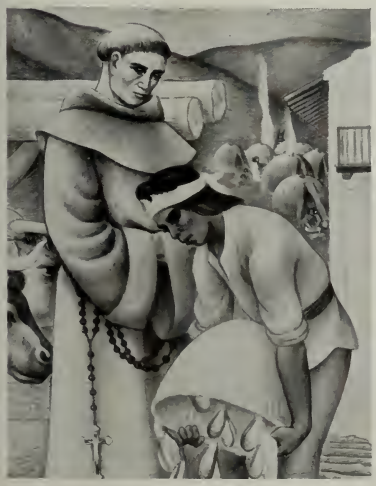
EDITH HAMLIN

Edith Hamlin's two six by thirty foot murals in Mission High School, San Francisco, reveal her grasp of order in space-form-area so essential to mural design. These murals are two of the major works in California executed in egg tempera with breadth of design and subtlety of color. The painter has used to the full the decorative possibilities of this difficult medium.

From one point of view, Edith Hamlin is an anachronism; in a country conditioned to ballyhoo she has given little thought to promoting her talents. She has produced—and ably—on paper, on canvas, on gesso panels, on plaster—and said nothing of it. In addition to her graceful floral designs and rather thoughtful landscapes, her murals are placed upon the walls of private homes, the Coit Tower of San Francisco, post offices in Tracy and Martinez, California; Mission High School, San Francisco, and two panels in the new Department of the Interior Building, Washington, D. C., on which she assisted.

It is interesting to trace from girlish beginnings, in romantic decorative landscapes, the steady growth of her expression of form as it reveals contour and character; of tone as it controls color; of design in terms of space relation.

As one of California's younger women painters she may be looked to for other and yet more interesting developments.







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THE CALENDAR

ART

LOS ANGELES COUNTY MUSEUM. Exposition Park: Old Masters from 1939 World's Fairs, July 5 to September 15. Otis Art Institute: July 1 to 31. A. Zangerl; one-man-show: July.

San Diego

FINE ARTS GALLERY, Balboa Park: 12th Annual Southern California Art Exhibition (Oils, water colors, and sculptures). July 7 to August 31.
PHOTO ARTS BUILDING, Balboa Park: Photographic exhibits. Month of July.

San Francisco

CALIFORNIA PALACE OF THE LEGION OF HONOR: Nineteenth International Watercolor Exhibition (circulted by the Art Institute of Chicago) through July 16; portraits by Dorothy E. Vicajl, opening July 15; oils by Marsden Hartley, July 15 to July 31; watercolors by Maria Izquierdo and Raul Uribi, July 15 for two weeks.

SCHAEFFER GALLERIES, 1155 California Street: Pablo Picasso, drawings and watercolors, June 27-July 31.

SAN FRANCISCO MUSEUM OF ART, War Memorial, Civic Center: The Exhibit of the Telesis Group will be held in the South Gallery July 27 through the month of August.

PALACE OF FINE ARTS, Golden Gate International Exposition:

ART IN ACTION, a continuous four-months' show revealing technique and methods of art on a vast scope,

DIEGO RIVERA, for the duration of the Fair, will work on a huge fresco.

OTHER ART DEMONSTRATIONS, including a large mosaic depicting great figures of science. Sixty artists participating in demonstrations in painting, sculpture, prints, ceramics, and metal.

LIVING CALIFORNIA ART. Three large shows of oil paintings, water colors, and prints by Western artists.

ART IN USE. Several units showing how modern art can fit into the furnishing scheme of homes and budget apartments. Helen Bruton, the California artist, is head of the Art in Action Division.

CALIFORNIA ART IN RETROSPECT, covering the period from 1850 to 1915. Bruce Porter, Gottardo Piazzoni, and Professor Eugene Neuhaus, experts in early California art, art working on this part of the show.

OLD MASTERS. Works by Titian, Tintoretto, El Greco, Velasquez, Goya, Rubens, Rembrandt, Frans Hals, and many others. Dr. Walter Heil, Director of the de Young Museum, is head of this division.

MASTER DRAWINGS. One hundred old master drawings form a priceless section in the old master exhibit.

SOUTH AND CENTRAL AMERICAN ART Dr. Grace L. McCann Morley, Director of San Francisco Museum of Art, has secured seventy-five paintings by modern artists from Chile, Peru, Equador, and Colombia. Thomas Carr Howe, Jr., Director of the California Palace of the Legion of Honor, has gathered from Mexico the largest exhibit of its kind ever held in the United States.

PAGEANT OF PHOTOGRAPHY. A unique show of photography under the direction of Ansel Adams and T. J. Maloney.

MINIATURE ROOMS by Mrs. James Ward Thorne are again included in the Fine Arts show, with thirty entirely different rooms.

ARCHITECTURAL EXHIBITION. The Fine arts Committee with the cooperation of the American Institute of Architects and State Association of California Architects are presenting a pertinent exhibition of Architecture, Planning and Housing. Ernest Born is Chairman.

PRINTING SHOW. 500 books of the finest presses of the world are on display. The exhibit has been arranged by the Roxburghe Club with Morgan A. Gunst, Chairman of the Committee.

ART APPRECIATION. Dr. Grace L. McCann Morley heads the Art Appreciation Division of the Fine Arts Show and has planned a number of educational features. Kathreine Field Caldwell again heads the Lecture Division.

PICASSO EXHIBIHION—Picasso, Forty Years of His Art, the great exhibition from the Museum of Modern Art, will open at the San Francisco Museum of Art on June 26 to be shown through July 22.

M. H. deYOUNG MEMORIAL MUSEUM. Classic and Romantic Traditions in Abstract Painting — June 17 — July 4.

The American Federation of Arts will hold its first far-Western meeting in San Francisco starting on July 11 and continuing through the 13th.

Los Angeles

LOS ANGELES PUBLIC LIBRARY: Art exhibit for month of July in Lecture Room, Central Library, 12 noon to 4:30 p. m., Mondays through Fridays. July 1-15, portraits of the Presidents; July 16-31, Dobinson Collection.

FOUNDATION OF WESTERN ART: Third Annual Review of California Art. A collection of prize-winning paintings in oil and watercolors, selected from annual exhibitions of various California museums and art associations during the seasons of 1939 and 1940, June 17 to July 20.

ANNOUNCEMENTS

WILD FLOWER areas are now confined to the heights and mountain slopes but in the Lompoc Valley the commercial fields provide scenes of shifting color into October. Here the flowers are raised for the seeds and acres of color repay the visitor. From Santa Barbara an entertaining trip is provided by following a map furnished by Frank J. McCoy of El Encanto Hotel, which suggests a drive to Santa Clara Inn for luncheon, with a visit to the seed farms between Santa Maria and Guadalupe, thence by the inland highway, skirting Orcutt, around the hills to Lompoc. The trip may include a visit to the Mission of La Purisima Concepcion, interesting in itself, and where the garden shows the same flowers and type of planting as that of the original garden.

GARDEN TOURS, now in the fifteenth season at Santa Barbara, provide a Summer Season to continue on Fridays, June 28 through September 6. The tours leave Recreation Center, Carrillo and Anacapa Streets, at 10 a. m. and 2 p. m., with a guide, each day of the tours.

OLD SPANISH DAYS again reign at Santa Barbara, August 14-15-16-17. The famous "Historic Parade" is seen on Thursday afternoon, forming uptown, and proceeding down State Street and thence west along the ocean front. Passing in review are Indians, soldiers, miners, followed by flower-trimmed floats, carrying Spanish orchestras and singers. Stage coaches, ox-carts and many vehicles of other days are filled with descendants of the pioneer families, while each section is marked by the beautiful horses, owned and bred in the vicinity. A pageant play is given each evening at the County Bowl, and a dance festival is presented at the sunken gardens of the Court House on Friday afternoon. The Fiesta play is also offered at the Lobero Theater each evening and Saturday matinee.

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MYRA KINCH brings her dance group to the Sunset Auditorium, Carmel, June 22, for a single performance, under the Denny-Watrous management.

ALEC TEMPLETON, pianist, provides a program, July 3, at the Sunset Auditorium, Carmel, managed by Kit Whitman.

HORSE SHOW at Santa Barbara, Pershing Park arena, July 30-August 4, draws entries from the best stables of the country. Harry S. Russell is president of the Horse Show Association, with Sam E. Kramer as manager. SUMMER SHOW SERIES, given at the Civic Auditorium, Pasadena, and arranged by the Department of Recreation, provides the following programs:

July 3, Puppet Show and two one-act plays.

July 10, "Hansel and Gretel," junior play.

July 17, "Tinder Box," junior play.

July 24, "Meglin Revue."

July 31, Annual Indoor Circus.

August 7, "Magic Piper," musical production.

August 14, Annual Dance Pageant.

August 21, Talent Show Finals.

Each show is accompanied by music, either an orchestra or band selections. There is no admission charge.

SONOMA announces the annual Rodeo, June 22-23, with all the usual excitement of these events, bucking horses and swift-moving cattle.

THEATER NOTES

THE PLAYHOUSE at Pasadena prefaces the Midsummer Drama Festival period, June 24 to August 17, with two plays, showing one week each. Matinees on Saturday, no performance on Sunday. Gilmor Brown is production director and Charles Prickett is business manager. The schedule is:

June 24-29, "Quality Street," by James M. Barrie, opens the Festival

July 1-6, "The Protessor's Love Story" continues the Barrie cycle.

July 8-13, "Dear Brutus" is a milestone in drama.

July 15-20, "The Little Minister" recalls the charm of Maude Adams.

July 22-27, "Mary Rose," occasionally called Barrie's masterpiece.

July 29-August 3, "A Kiss for Cinderella" delights young and old.

August 5-10, "Admirable Crichton," a question of caste and castaways.

August 12-17, "What Every Woman Knows" is literally the gist of it.

Festival Breakfasts are held in the Patio each Wednesday morning during the Festival, and an interesting series of Sunday evening lectures is given by authorities on Barrie and his work.

CARMEL PLAYERS, under the direction of Chick McCarthy at Carmel, announce production schedule for the summer series as follows: "Kiss the Boys Goodbye," July 25-26, August 9-10; "Peter Pan," August 22, 23, 24, 29, 30, and September 1; "The White Steed," September 27-28-29.

MEXICAN PLAYERS, at the Padua Hills Theater, near Claremont, diversify their programs of folklore with dance and song. Opening June 12 and running for a month or more is "Calle de Beso," a comedy laid in the State of Guanajuato. The "Jamaica" or gay outdoor carnival, featuring many Mexican games, is held in the patio garden following the play.

SHAKESPEARE FESTIVAL is held at the rebuilt and beautified Forest Theater at Carmel, opening with "Macbeth," July 27-28-29, and with "Twelfth Night," August 1-2-3.

FOREST THEATER at Carmel, having been rebuilt and redecorated, celebrates the 30th anniversary of its existence by the production of "Fandango," by Charles K. Van Riper, July 5-6-7. The setting and story are local, given by a local cast and director.

THE RED GATE PLAYERS, the troupe of Chinese Shadow Players, who give the address of New York and Peiping, China, may be seen for the second summer in Old Chinatown, Cameron Alley, San Francisco, presenting those fascinating "Shadow Plays" so popular last year.

CURRAN THEATER, San Francisco, offers "Oscar Wilde" with Laird Cregar in the title role, for a two weeks engagement, opening June. 17. The play ran many weeks in Hollywood.

CALL BOARD THEATER, Los Angeles, revives interest in the Oscar Wilde plays with "Lady Windemere's Fan," June 19.

MUSIC

MIDSUMMER NIGHT SYMPHONIES are announced for San Diego, to be given in the Ford Bowl, Balboa Park, on Tuesday and Friday nights from July 12 to August 13, with Nikolai Sokoloff conducting.

SAN FRANCISCO SYMPHONY ORCHESTRA presents seven concerts in the Treasure Island series, featuring the following guest artists and conductors: June 18, Jan Peerce and Miriam Solovieff, with Pierre Monteaux conducting; July 2, Gladys Swarthout, with Monteaux; July 16, Alec Templeton, with Monteaux; July 30, Lily Pons and Andre Kostelanetz, as guest conductor; August 13, Lauritz Melchior, with Bruno Walter conducting; August 27, All-American program, with Oscar Levant, and Meredith Willson conducting his own composition; September 10, Jeanette MacDonald, with Gaetano Merola as guest conductor.

AT THE HOLLYWOOD BOWL the 19th season of Symphonies Under the Stars opens July 9, with Lawrence Tibbett as the soloist. Conductors for the summer are Bruno Walter, John Barbirolli and John Szell for symphony nights; Albert Coates, Jose Iturbi, Richard Lert, Henry Svedrofsky, Vladimir Bakaleinkoff, David Broekman and Edwin McArthur for solo and feature nights. Soloists engaged are: Baritones, Lawrence Tibbett, Paul Robeson and John Charles Thomas; tenor, Lauritz Melchior; sopranos, Grace Moore, Lily Pons, Kirsten Flagstad and Gladys Swarthout; violinist, Mischa Elman; pianists, Vladimir Horowitz, Jose Iturbi, Oscar Levant, Bartlett and Robertson, and Alec Templeton. "Ballad for Americans" will be the principal feature of Paul Robeson's concert. The Hall Johnson singers will support Robeson, the Philharmonic Orchestra will be conducted by Broekman.

MUSICAL FESTIVAL of the summer season at Santa Barbara is held at the County Bowl, which has undergone changes and improvements, particularly the approach and the lighting. The programs open July 20 with the Copelia ballet of San Francisco, accompanied by an orchestra from Los Angeles. John Charles Thomas, baritone, and a chorus of seventy singers presents the August 10 concert. The final concert, August 31, is given by Helen Jepson, soloist, and Bronsky and Babin, duo-pianists.

MARIN MUSICAL CHEST continues the summer series on Sunday afternoons at Forest Meadow on the campus of the Dominican Convent in San Rafael. Lawrence Tibbett gives a song recital on July 14. And a presentation by the San Francisco Opera Ballet, September 12.

CHAMBER MUSIC CONCERTS mark the summer session at Mills College. Opening June 23, the Pro Arte Quartet is scheduled for twelve concerts, six on Sunday afternoons and six on Wednesday nights.

DOMINICAN CONVENT of San Rafael provides two series of chamber music offerings. A trio, Robert Pollak, violinist; Luigi Silva, cellist, and Carl Fuerstner, pianist, is heard in six concerts, opening June 23 and continuing on four successive Sunday afternoons. The Coolidge String Quartet gives the other series on six Tuesday nights, between June 25 and July 30.

STANFORD UNIVERSITY sponsors concerts by Sylvia Lent, violinist; Warwick Evans, cellist, and Gunnar Johansen, pianist, in a series of four concerts, August 6, 9, 13 and 20.

Carmel's Sixth Annual Bach Festival, July 15 to July 21, presented by Denny-Watrous, producing managers. Gastone Usigli, conductor; John Burr, Madeline Currey, Virginia Short, assistant conductors.

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ART

SAN FRANCISCO

The Fine Arts Building at the San Francisco Fair is full of exciting things, and the questions have commenced — "Have you Botticelli's 'VENUS ON THE SHELL' this year?" "Where are the most expensive pictures?" and "Where can I find Dali's 'CONSTRUCTION OF A SOY BEAN?'" The Active Arts section is busily getting under way. So much is to be seen that it is impossible to do justice to the collections at this early date — and so we will leave detailed description until the next issue.

In the meantime San Francisco galleries have interesting shows. Luis Alberto Acuna, a Colombian artist, has two rooms of paintings, drawings and sculpture at the San Francisco Museum which are unusually satisfying. The first impression is of gleaming brown flesh disposed in a carved and colored world of great sculptural solidity. Gods and goddesses of the Chibcha Indians, Christ and the Virgin, present day Indians, shine from the walls in rich somber colors, architecturally composed and apparently carved from some material resembling colored stone. This stonelike quality is increased by the technique, small dabs of paint over a dark ground color. It is interesting to observe that the few pieces of sculpture shown are less plastic in effect than the paintings.

The aim of four American Abstract Artists, as stated in the accompanying descriptive matter, is among other things to choose forms "which cannot possibly suggest any representational significance." However that may be, as pure decoration these pictures are quite successful. A preoccupation with texture leads to the use of wood, paper and corrugated board as well as paint — the four artists are Charles G. Shaw, George Morris, Albert E. Gallatin, and Susie Frelinghuysen.

In the next gallery are surrealist paintings by Yves Tanguy. The titles of these pictures are more provocative than the paintings themselves which tend to a certain sameness — hard sharp forms with edges shading to black, against backgrounds of horizontally striped pale color. The titles, however, are intriguing — "Street With Lips," "If It Were," "The Sun of My Head Is of All Colors."

Charles Surendorf has a room of large watercolors of Tahitian scenes. He is also exhibiting at the Bright galleries, woodcuts this time, likewise of Tahiti. His watercolors especially have a pleasant quality of light and air.

Also at the Museum are paintings and drawings by Jack Wilkinson and Una McCann, young San Franciscans whose work is startlingly alike. Both show landscapes of Italy and France, done in grayed colors and vaguely suggesting Cezanne and his contemporaries, quite capably done and full of mood. It will be interesting to see what emerges when the European influence wears off a bit.

Fay Morgan Taylor shows watercolors of large landscapes vigorously handled. "Storm," "Chapultepec," "Near Mexico City," and "Mexican Bazaar" were especially good, although the color quality of the Mexican landscapes was almost the same as that of the San Francisco sketches—it would have been interesting to see more feeling for the different qualities of light also, but perhaps these things are not too vitally necessary.

The large hall is full of beautiful tapas, and there are several separate paintings worth seeing—among them "Peasant Dinner" by Chagall, a beautiful large watercolor landscape by William Gaw, a Berlandina flower piece, and a tapestry copy of a painting by Roualt which is remarkably faithful to the original, thereby raising the question of how far one medium should go in copying another—but more of that another time. D. W. P.

LOS ANGELES

The fuss and furore over the major art exhibitions at the Los Angeles County Museum have rather obscured the quiet but steady expansion of the permanent and long-time loan collections there. For many years the pioneering Preston Harrison Collection was the lone promise of what the Museum might become. Now, within a few months, galleries have been opened showing the Paul Rodman Mabury Collection of paintings, the Bella *(Continued on Page 10)*

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Mabury Collection of Japanese lacquers, the Mary D. Keeler Collection of paintings, all a permanent part of the Museum's collections.

Furthermore, what might be labeled "current and choice" is the Aline Barnsdall Collection now on exhibition for an indefinite period. The collection is French, modern, and filled with the names of such artistic lions as Picasso, Matisse, Bracque, Gauguin, Utrillo, Renoir, and Monet.

The chameleon-like virtuosity of Picasso is shown in three utterly unlike works: one, a very early painting that, disconcertingly enough, is done in the Impressionistic manner; another, a charming, terse little Riviera scene that is expert juggling in line and color; and last, a bathing beauty of the chromium pipe era. The Matisse breaks all the copy-book rules about color harmony and, as usual, the results are ravishing. Matisse's iconoclastic originality in the use of color and his accuracy in hitting the completely right tone are unequaled among the moderns. Bracque's use of the Cubistic tradition is seldom equaled even by Picasso, and here is a "Still Life" to support such praise.

However, Monet and Utrillo are the stars of the show.

The Monets reveal the changes in the style of an artist preoccupied with painting light and atmospheric effects. His talent moves from the solid form in "Normandie Farm, 1883" to the blur of light on water in "Waterloo Bridge," done in 1902, but always the principal factor is light itself. The steamy clouds of smoke obscuring the black locomotives in Saint-Lazare Station fascinated him in 1877. In 1884 he painted "Boats at Etretat" with sweeping brush-work and powerful color, varying his technique to give the difference in light reflected from the sparkling waves and the solid planes of the boats, but the "Cliffs at Etretat" are bathed in delicate haze. "Springtime 1887" has atmospheric depth in its color. Then the "Waterlilies" of 1899 and the views of "Vetheuil" in 1901 give the broken color technique that amounts almost to pointillism.

Utrillo, in contrast to Monet, paints the inner life of things rather than their outward appearance. His streets give the illusion of being deserted even though stray pedestrians wander through them, but the buildings have that quality of life that houses take on in an unfamiliar light or early of a Sunday morning.

The point of all this is that if you would like a glimpse of the art movements of the years just past, once shocking but now respectable art history, or if you would like to forget the present turmoil by looking at the great and quiet art that came out of the blood and thunder of the Renaissance, drift through the permanent collections of the Los Angeles County Museum. Louise Ballard.

ART AT THE GOLDEN GATE INTERNATIONAL EXPOSITION

A journey through the Fine Arts Building at the Golden Gate International Exposition is a rich experience, this year as last. Those who saw the show of 1939 regret the absence of several favorites such as the Pacific Cultures wing and the masterpieces from European collections—but this year's exhibition has so many new things and is so vital that regret soon changes to enthusiasm. Much dead wood has been removed and the new growth includes such beautiful things as the large collection of Master Drawings brought together by Annemarie Henle of the Schaeffer Galleries, the Active Arts Section and the exhibition of fine photography.

Mr. Timothy Pfleuger, general director, and Miss Helen Bruton, director of Active Arts, have done a fine job of presentation. In this one building are exhibits, and splendid ones, representing almost every field of graphic and plastic art, so arranged that one may either browse at will or be treated to a comprehensive course on Art from idea to masterpiece. If this is your aim, Charles Lindstrom presents a fine room of graphic analysis entitled "What Makes Art Work" for the benefit of those puzzled by the apparent—but only apparent—discrepancies between representational and abstract art.

From this very clear beginning one may enter the Active Arts section and see art in the making, demonstrated by prominent artists including the Mexican painter Diego Rivera, at work on a large fresco on one end of the room. After this experience the galleries of Old Masters and New take on added significance from a more intimate knowledge of some of the mechanics involved in their creation.

These galleries contain great treasures. In the right wing of the building are the Primitives and Old Masters, all assembled from private collections, galleries and museums of this country by Dr. Walter Heil. Here are two beautiful small panels by Sassetta, done in

tempera and illustrating episodes from the life of St. Anthony. They are lovely in color and designed with the achitectural validity so often lost in the art of later periods. One has only to turn from these to, for instance, Carlo Dolci's "Blue Madonna" in one of the later rooms, to see this loss of concern with abstract values and the shift of emphasis to sentimentality.

Spiritual brother to the Sassettas is a little panel by an artist of the XV century known to this age only as the Master of the Book of Hours of the Duc de Berry. The delicate pinks and mulberries of the robed figures around the sepulchre of Christ are still fresh and beautiful. So also are the colors of that *piece de resistance*, "The Wedding Dance," by Pieter Breughel, and the early Italian Madonnas.

A list of the fine paintings in these rooms would fill this column. The roll of painters from each period is by no means complete, but among them are enough famous names to be satisfying. There are Lippo Lippi, Perugino, del Sarto and Luini, Titian and Tintoretto and Veronese, among the Italians—two El Grecos—some Goyas, including one of the Duchess of Alba—and among the northern artists, Van der Weyden, Cranach, Van Cleve, and Mostaert, several Rubens's, and three small rich portrait heads by Rembrandt—also, of course, a selection of the popular portrait painters of England and France.

The rooms of Master Drawings are a treat. There are wonderful things from Jean Fouquet to the Post Impressionists, inclusive. Here are Durer and Rembrandt, Blake, Ingres, Toulouse Lautrec, da Vinci, Degas, Van Gogh—to mention only a few. There are silverpoints, pen drawings, wash drawings and chalk, watercolor and brush.

In the center of each wing is a fine collection of moderns, American and European, better on the whole than the modern section last year. Nearly everyone is represented, and generally by very good examples. The California artists have a show by themselves in the Active Art section. There are a few surprising omissions and equally surprising inclusions here, but on the whole it is a good show.

One of the astonishing things about the entire exhibition this year is its scope and range. There is a large section devoted to fine printing, including examples from the famous Gutenberg Bible to the work of present-day printers including the California presses. In keeping with the Action theme which runs through the entire building this year, a hand press formerly used by William Morris' Kelmscott Press will be operated from time to time.

From books and multiplication of illustrations by means of printer's ink, the next step logically is to photography—and here again Ansel Adams has assembled a fine show. Here again a medium is shown not in isolated examples but in its relation to a culture and in its chronological and technical development. Early examples of photography are shown, the daguerrotype, the ambrotype, the first experiments with the moving picture. There are a set of early westerns, some of Brady's Civil War pictures and Lincoln portraits, several documentary series, and at present a fine show of Westons—first of a changing exhibition of the work of outstanding contemporaries. Microphotographs and X-ray represent excursions into fields beyond the range of ordinary vision.

To complete the relating of photography to use there are stills, costumes and props from moving pictures, old and recent, and also films are run twice daily. The series started with records of Bernhardt and Rejane and continues to present-day productions.

Architecture fits itself nicely into the museum picture with a setup showing, besides fine photo murals and blue-prints of houses by well-known architects, models of housing projects, building materials and a movie, "The City," which brings into startling contrast living conditions in poorly housed sections and in areas properly planned and built. This film is well worth seeing.

At least two-thirds of those entering the Fine Arts Building visit the Miniature Rooms of Mrs. James Ward Thorne. These tiny rooms, exquisitely done and in perfect scale, have an endless fascination for almost everyone. Not a little of their charm is due to the lighting which creates a surprising feeling of reality, and to the intriguing glimpses of charming gardens outside with such details as a set of ninepins waiting for a player, and garden paths through which the imagination wanders.

Of course only those hardy souls blessed with tireless limbs and immense capacity for absorption can see all this array without complete exhaustion. The best plan is to come often and absorb comparatively few things at a time, but thoroughly. D. W. P.



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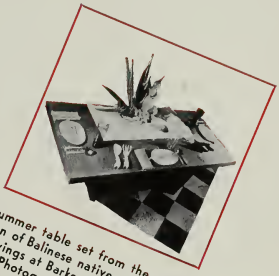
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Summer table set from the collection of Balinese native utensils and carvings at Barker Bros., Los Angeles. Photograph by Ralph Samuels.

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Notes in Passing

● We are finding it rather difficult to like the world very much these days. With everyone else, we dread waking up to each new morning's sickening headline. But the clashing of the armies isn't the terrible thing. That seems to be a business that they at least pretend to understand. It's the people that choke the roads in their flight from the horror. It's the old women and the children. The children mostly—with their stricken faces and their hunted eyes that have seen unspeakable terrors. If they are spared to grow up at all, what kind of people can they be? What kind of a world will they want after what they have seen of the one created for them.

What madness has been loosed upon the children of half the world? They are like the old now. The empty, the destroyed, the bereaved. What bright new world can rise from the lives of broken children? How can their minds and hearts and hands, fumbling pitifully in the wreckage of our destructive madness, find a bright talisman by which to live? A long time ago Tess Slesinger wrote an article in behalf of a Christmas fund for the children of Spain. She ended it with words that are hard to forget:

"Christmas and children and bombs. Bombs and children and Christmas. What an obscene combination of words."

● In times like these a second visit to "Meet the People" might brighten you up a bit. There is still the sharp gaiety of "Elmer's Wedding Day" and the delightful absurdity on "How Movies Are Made." But best of all there is that song about the "Bill of Rights." It's a kind of flag-waving that seems good and right. It's something to hang on to. It makes you feel warm and happy. It makes you want to turn in your seat and say to your neighbor, "Look. That's what we meant. That's something worth fighting for, isn't it?"

● The A. I. D.'s, under their past and present presidents, Harold Grieve and Carroll Sagar, have just finished a magnificent job for the Red Cross. Their auction, starting with a few old dishes and a discarded hair piece, ended up with the finest selection of furniture and silver and first-rate art seen here in a long time. There was much high and spirited bidding as the money flew from purse to platform in amazing amounts. A good thumping three thousand came in the first night. That money, where it's needed most, means bread and bandages. That money means life to a few—oh, so few—of the broken and stricken people. And more is needed. Much, much more.

● The Maurice Evans production of "Richard the Second" was one of the most exciting and gratifying of the season. But more than that, it was for us a strange, a weird experience. We had arrived early. Standing outside the theater we listened to the newsboys shouting the fall of the Chamberlain government. We bought the paper and read the headlines. And the debate in Commons; the defense, the recrimination, the shouts of "Go! Go!" We went into the theater and the play began, and then, by some uncanny adjustment of the time machine . . . it happened. Old John of Gaunt, dying and cursing the arrogant and epicene Richard, had a speech that reached out and smacked the audience right between the eyes. The headlines might have been written from that speech. It had the immediacy of a radio bulletin. If it had been a speech made upon the floor of Commons a few hours before it could not have been more pertinent to the desperation of modern England. And all this out of the mouth of a man hundreds of years dead. It was a tremendous and unbelievable moment that left us all blinking. Find yourself a copy of that play, read that speech aloud and be prepared to run and hide.

● And now comes the Picasso show in San Francisco, where art is having a busy summer. The Artists in Action section of the fair is providing a really exciting public exhibition. Rivera is obviously licking his chops in contemplation of the huge wall space allotted him. Sticks and stones are being molded into strange and beautiful shapes and the world which is being made there is a good world to see. In the south there is an excellent modern museum exhibit at the Pottinger Galleries in Pasadena, and the hope of a fine Bowl season is something for the near future.

● In the recent past the Hollywood Print Rooms showed a collection which we hope no one missed. It was a comprehensive showing of the work of Käthe Köllwitz. We quote the words of Romaine Rolland:

"The work of Käthe Köllwitz is the greatest poem of this age in Germany, a poem reflecting the trials and suffering of humble and simple folk. This woman with her great heart has taken the people in her mothering arms with sombre and tender pity. She is the voice of the silence of the sacrificed."

Käthe Köllwitz is 73 years old and growing blind. Nothing has been heard from her for a long time now—no one knows whether she is alive in the tenements of Berlin, or dead. A few months ago she was in a concentration camp, but there were rumors that public clamor became so insistent that it forced her release.

And so the greatest woman artist of modern times is silent . . . is lost.

There is nothing very pretty in the work of Käthe Köllwitz. There are those who are embarrassed by it and many who cannot look upon it without distinct discomfort. They turn their eyes away from the bitterness and the hopelessness of the faces and figures of the poor, the bereaved, the dispossessed. For forty years Käthe Köllwitz lived in the "Northeast Quarter" of Berlin. She saw the slum women breaking beneath their burdens, the men beaten into despair. She saw the terrible agony of frustration, the angry protest of the enslaved, rising in helpless fury. She saw their empty hands slashing out, their bodies torn and crumpled by the military. She saw the women weeping in little houses—and the frightened hungry children. All this she carved and etched into the stone and into the wood so powerfully that all her life she has been singled out for persecution. The horrible truth of the starving, broken poor shrieks from every line of her work. Käthe Köllwitz was dangerous. She told the story of the oppressed too graphically.

In 1898 she was awarded a gold medal for her great cycle, "The Weavers," but William II vetoed that award. Again, 1906, her poster for the Industries Exposition was suppressed by the Kaiserin. Again Käthe Köllwitz was speaking too sharply, too insistently, too dangerously. Her great humanity was torn by the hungry eyes of children, by the faces of desperate mothers with no food in their sick and tired bodies for their babies, and the men, desperate and angry and helpless . . . life breaking itself against the stone. During the first World War she again tried to speak to the people in the only way she knew, and she watched them . . . the young men . . . go off to destruction and death. She watched the faces of the women, and in their faces she saw her own face. When they were told that their sons were dead, her heart broke with theirs, for her own son died in the insanity of that war.

And then there was an end to it and a new beginning. For a brief time she was given an opportunity to carry on her work. She was the first woman to be elected to the Prussian Academy, and later became its Director of Graphic Arts. But the new beginning, the bright hope of the people rising out of the defeat was soon ended. Hitler became the new beginning and the end and the all of the nation. And there was no longer any place for the truth that was in Käthe Köllwitz. Again she was hounded into the slums of Berlin, her work frowned upon and then completely suppressed by a regime that was busily planning another slaughter. But her protest was louder and stronger this time, even though it all ended in the concentration camps.

People of good will everywhere should pause for a few moments and remember Käthe Köllwitz. They should look at the faces of her tortured people: at "The Weavers," at the magnificent series "Krieg," at the posters "Brot!", "Our Children Are Starving," and the powerful logic in the earlier series of etchings, "Ein Weberaufstand," and "Bauernkrieg." And lastly, at the three self-portraits of Köllwitz herself, the first as a young woman, eager, hopeful, puzzled by what she is seeing and feeling in life. The second, during the first World War when her son died at Dixmuiden in 1914. And then the old woman, tired, worn, tortured and defeated. Käthe Köllwitz is 73 years old.



Ansel Adams

Diego Rivera, Scaffold, and Mural Space



Carlton Ball, Ceramist

Eugene Ivanoff: After "Grapes of Wrath"





Helen Forbes Working on a Tempera Mural

ALL'S

HUB OF THE FINE ARTS Building at the Golden Gate International Exposition is the huge central room which houses Art in Action, one of the best ideas for presentation in the entire Fair.

Paintings by California artists line the stalls on either side of the great middle space. In this central area Art is being born. Painters and lithographers, weavers, potters, metal-workers and sculptors work under the eyes of an interested public, which is seeing for the first time, in many cases, the various fascinating processes, the time, the skill and the sheer hard work involved in the making of a work of art.

Two large murals are in progress on the end walls. One is a fresco by Diego Rivera, who has come up from Mexico especially to work on this project; the other is a mosaic by Herman Voltz, under the auspices of the WPA, also responsible for the head of Leonardo Da Vinci which Frederick Olmsted and helpers are carving from a large block of limestone in the center of the room. These three projects will be going on all summer.

The rest of the working space is devoted to chan-

Photographs courtesy of the Golden Gate International Exposition



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Dinette Section of Budget Apartment Designed by Frances Joseph McCarthy. Assembled by Rose Pauson.



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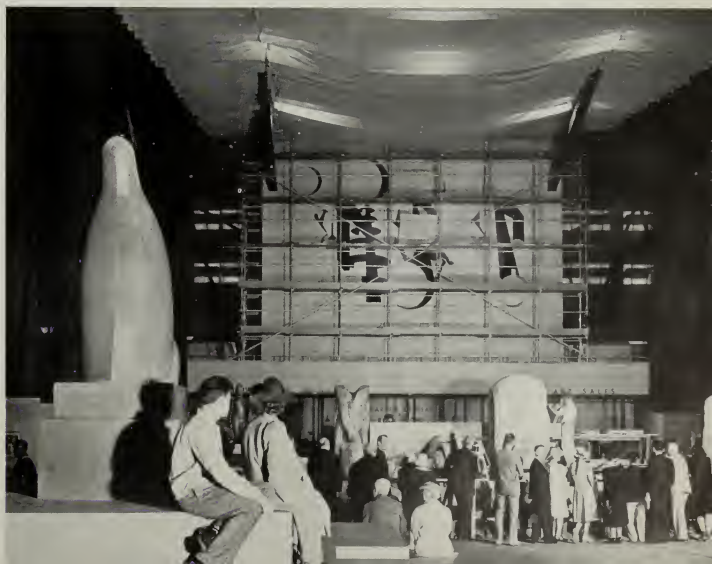


Weaving Demonstration

ging demonstrations by prominent artists of the San Francisco bay region working in various media from paint to pebble mosaic.

There are four room-units showing some of the finished products as they might be used in daily living, and a sales room where these and other things may be purchased. This intimate and complete representation of art from idea to ultimate use is the outcome of a belief held by General Director Timothy Pfleuger and Helen Bruton, Director of Active Arts for the Golden Gate International Exposition, that there is need of a more complete contact between artist and public than the usual exhibition affords; and surely no one could watch the fascinating growth of a painting, the gradual chipping away of a block of stone to reveal the form felt in it by the sculptor, or the lovely swift shaping of clay on the potter's wheel, without a deeper love for the finished product and a finer appreciation of its values. Surely out of this more intimate knowledge will be born a desire for continued contact with these forms and colors, and a wider use of art in daily living—which after all is one of the chief aims of this particular exhiibt.

Artists in Action



Ansel Adams

THE NEW FRONTIER O

SOMEWHAT TO OUR CONSTERNATION, the first thing we were asked when we announced that our new firm, UNITED PRODUCTIONS, was going to operate a theater on the West Coast, specifically in Hollywood, was—Why are you trying to found a theater here?

Now there is a popular misconception about new theaters and, it seems, especially theaters with which I am connected. The theory seems to be that our Mercury Theater in New York was a cause, or a movement of some kind—perhaps a new approach to the "Art" of the theater. Let us get it on the record at the very beginning . . . We are not trying to save the theater—we haven't got a new theory about how to run a theater—and we are not starting a theater on the West Coast, and in Hollywood in particular, because we think the West Coast and Hollywood *need* a theater. We hope the West Coast will want our kind of theater. We have initiated UNITED PRODUCTIONS which will do five shows a year up and down the Coast because *we* need a theater and we believe that our need will find reflection from an audience.

I find that my theory about who needs whom—actor or audience and vice versa, comes as a startling pronouncement to some ears. It is just as well to make it clear before we go any further that I have a profound conviction that the actor came first and the audience followed. The first actor was probably a cave-man who managed to subdue his fellow apartment-dwellers long enough to make them listen to his recital of how he threw the sabre-tooth tiger two falls out of three and dialogue was invented the day the first actor heard another member of the tribe say "Let me play the lion." The art of acting was probaly born the day the actor-hunter found he was being upstaged by the actor-tiger.

As long as there are actors, there will be a theater. Because as long as there are actors, we can assume that proud parents, an avuncular admirer or two, and at least three enemies of the actor will come in hopeful anticipation. There will be numerous individuals unable to resist the blandishments of advertising and the usual complement of people who would, though they lack the necessary courage, like to act themselves—in other words, an audience.

However, even an actor himself would be the first to recognize the fact that an actor is not a prime requisite of a community. Groups of citizens do not sit around saying "We wish there were a theater here" the way they might say "We wish there were a fire department." What is required is for someone to pop up and say, "Look, I'm an actor!" Soon he is joined by others and the next thing we know there is a full fledged theater.

And here you have, on the West Coast, the ideal conditions for a theater. In a few square miles is the greatest concentration of actors and technicians ever gathered together since the world began. It is the new frontier of the theater.

And yet Hollywood has never paid very much attention to the theater. Perhaps it has been too busy learning about movies. True there are student theaters in most studios and productions of one sort or another do appear in Hollywood from time to time. But these are usually visitors from Broadway—road companies of tried New York successes or vehicles for the few great actors who have for one reason or another withstood the call of the films in favor of constancy to the theater—Helen Hayes, Katherine Cornell, Lunt and Fontanne.

But to date there has been no theater established with headquarters in Hollywood, no plan for continuous production on the west coast and no intention of drawing from the great stores of trained actors, directors and technicians. By making Hollywood the center of activities of UNITED PRODUCTIONS, we feel we are starting a theater in the most logical position to cover the entire West Coast. For the plays produced by our organization will originate in Hollywood and tour the chief cities along the Pacific, giving to the western coast a far more thorough theatrical coverage than may be found in the east where, with the exception of New York City, there are but four cities where plays may be seen with any frequency.

Putting aside for the moment consideration of specific productions, we have a general theory of the way a theater should be operated no matter what bill may be playing, more specifically a theory about the operation of a playhouse. The most uninspired edifice in any town today is almost invariably the legitimate theater. Starting from the outside, we want our theater to be at least as exciting as the outside of any movie theater. This will not run to the use of an electric chair as a lobby display if, for instance, some concatenation of events makes it necessary or desirable for us to do a play about an execution. But our theater will be so arranged externally as to indicate what we expect to offer within. What I mean to indicate is that the theater is or should be primarily a place of ceremony and excitement. Going to the theater should be an event, almost a ritual. The theater is not to be taken lightly, although upon occasion it may be taken humorously. Going to the theater should be a premeditated act, a preparation for an experience. To this end there has always been the custom of reserved seats, tickets sold in advance of the performance, the careful choice of companions, the habitual dressing to the occasion—all the accoutrements of the leisurely well-thought-out preliminaries to meeting actors face to face across the slight and glamourizing barrier of the footlights. An excursion to a thea-

THE THEATER



by ORSON WELLES

ter—to be correct and to the best interests of both audiences and actors—bears the same relation to a quick trip to a movie ("This is where we came in") that a full course dinner at the Ritz bears to a sandwich and a coke at a drugstore counter.

It is no accident that such should be true. For the theater is the only place where actors establish a vital relationship with the audience. And if this relationship cannot be established in some degree then the performance is a failure. Upon those occasions when this relation is established to an enormous degree, we have great acting and a great theater. Perhaps the point is a little metaphysical but I think you will agree that there is and must be a considerable difference between audience participation in a play and audience participation in a movie. Each man in a movie house is an entity and a stranger among strangers. There is no communication between the actors and the audience. It becomes obvious that different audiences at a play will bring out different performances and the type and degree of audience participation differs. It is this that makes it so fascinating to an actor.

We inend to bend our efforts to presenting plays of a sort which will provide this kind of audience participation. One of the greatest advantages of the theater is that it is the entertainment medium most free in its choice of themes. The wide mass base of both the films and radio limits the subjects that can be dealt with. It is the least educated ten per cent of the film and radio audiences which dictates the standards of taste and morality of these mediums. Offhand, I cannot think of any situation in the fields of history, morality or politics with which the theater has not already dealt.

Now for more specific information. As this is being written, we are proceeding with our search for a suitable headquarters theater in Hollywood, making arrangements for other theaters in important west coast cities and conducting a search for those plays which will fulfill the difficult conditions we have set ourselves. My partners in this new enterprise are John Houseman, the New York director and producer who is also president of the Mercury Theater in New York, and Herman J. Mankiewicz, former dramatic editor of the New York Times and more recently screen writer and producer.

We plan to have a full theatrical season, opening the first of five productions in October. Of these three will be UNITED PRODUCTION plays by, of and for the west coast exclusively. Two will be Mercury Theater plays in association with UNITED PRODUCTIONS. These two will have their openings here and after a full west coast run will be taken to New York. With the exception of the Mercury productions, other directors will stage plays for UNITED PRODUCTIONS.

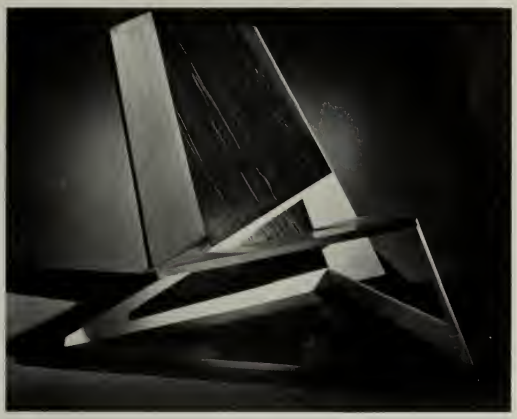
Orson Welles makes great good sense in terms of himself and what a theater should and can be. He wants a theater in the West because he says he needs one and merely hopes we like it. We do.



Valiente

PHOTOGRAPH BY RALPH SAMUELS

Meet Balderas, young bullfighter with a greater following in Mexico than any other matador. The barbed sticks, the banderillas, have been placed. Three pairs are the limit to each bull. The skill and daring shown in the placing of these in the shoulders of the charging animal is ballet in the face of destruction. And now the final duel . . . the matador and bull alone. With the small red cape, or muletta, in which he has concealed his sword, he performs suicidal passes, varying in style according to his mood or school, the *Gaonera*, *Mariposa*, the *Farol*, *Galleos*, or *Serpentinas*. However, the *Veronica* is the real touchstone of all cape work. Here is the classic beauty, the purity of line, the utmost in danger. A great matador must, above all, be a great artist—he must kill with perfection.





The illustrations are student experiments in mass and space relations, considering color, texture, and reflections.

If a lot is all we have or can get, let us make it and shape it to be ours — Papa, Mama, and the babies, our dog, our car, radio, telephone, a place to play cards or games, a fireplace for ourselves and our friends, well-ventilated bedrooms, illuminated the way we need the light. Candles are as impractical for everyday use as a saddle horse would be to go to work on. Coal oil lamps and mid-Victorian gas-jets are not only out of place, but are also very poor inspirations for the design of electric light receptacles. Old English, French, and Biedermeier furniture was beautiful in its time, but what a nuisance it is now. It catches a lot of dust, the drawers don't work right and don't fit the shirt the way it comes from the laundry. The night table lamp falls off, and the vacuum cleaner doesn't fit under the bed.

All we want is a place to sleep. It can be cute and cosy, big or little, lots of daylight or semi-dark, depending. But no nailed-down carpet, regardless. (It is amazing what a community of life grows under the well-protected shelter of "carpet solid." It seems that silverfish and other bugs know all the cleaning hours of the week, and are building bomb-proof shelters against the attacks of household cleaning machinery.) Loose-laid rugs can be taken out and aired, and most efficient backing has been invented to prevent skidding.

Why all the chests and drawers and storage place for clothes in the space reserved for sleeping, if we can use the dressing room for storage? We always have had larger bedrooms than dressing rooms, and as long as they are larger, we have to put furniture into them, otherwise they look empty. But *we* have to make the beds and straighten out the room ourselves every day. The smaller, the better! A good bed, some shelf space on each side for the daily book and the alarm clock is all that is needed. It doesn't have to look small; we can have one side open into a private patio. There are excellent sliding mechanisms for metal doors, and good copper fly-screens available everywhere. Incidentally, small rooms can be made to appear larger by reflective wall surfaces. Mirrors will actually double the size of the room.

Speaking of space, it occurs to me that besides the horizontal mattress and bedding, the floor is horizontal or level. The ceiling assumes exactly the same position. Everything else is at right angles — the doors, the walls, and the windows. Apparently, the most ingenious development so far is the wainscoting, also horizontal. There is no feeling of space except that of the inside of a box, furnished with boxes. Every contractor, every builder, knows exactly how to build them, and right there ends our ingenuity for space consciousness. It's practical, indeed. So are pork and beans, but who wants them every morning for breakfast, everywhere?

Supposing Papa snores — the sound vibrations hit one wall, then the other, bounce back and forth till they finally give up in disgust behind a curtain. Acoustic considerations in sleeping rooms would not only add interest to the "space to sleep" but would also keep some married couples happy.

What is true of sound is also true of light and air circulation. All types of charts have been prepared in the study of air conditioning, illumination, both daylight and artificial, as well as in acoustical research. These facts are in themselves so interesting that it is hard to understand why architectural ingenuity hangs its progress on the hook of dusty traditions in the face of the vast developments in technical science.

And what's true of the bedroom is just as true of every part of every house, both inside and out. What's true in space inside is equally true and essential in the forming of the building mass in relation to its natural immediate surroundings and environment — a tree, an embankment, the contour of the ground, the neighbors, and the street. There is a close relationship between the protected inside and the open outside. Patios don't have to be Spanish and they don't have to be square. A century ago, in Virginia, they built single brick walls, winding through the landscapes in continual S curves, structurally sound and beautiful.

Nature isn't designed with a T square and a triangle. A tree assumes its appearance according to prevailing winds, according to the direction of the sun, or the neighboring trees. How considerate plants are toward each other! Why not adopt some of this consideration and compose, like them, in harmony?

Nevertheless, we are progressing. There are good examples of planning and selecting. In some instances they are even conscious efforts. But how tiring and utterly stupid are the unending discussions and arguments of "modernism" versus "traditionalism"! Structurally, we have advanced beyond our æsthetic sense for structural beauty. Mass and space, their closely-bound relation to color and texture; transparencies, reflections, and their utter interdependence; our actions and our feelings; all these incorporate serious and important studies as truly definable as the strength of a steel beam.

As conspicuous as a wrong note in a musical composition is an unbalanced expression in three-dimensional design. Indeed, as we expect a composer's sensitive ear to reflect the sound truthfully to his consciousness, so we should expect the designer of our buildings to have his senses delicately tuned to transfer their findings correctly.

I am not assuming for a minute that any one of us can say in so many words, or even with his life's work, that he has found the architectural expression of our time; but I take pleasure in the belief that it is there to be found, bit by bit.

We made our HOUSE





A new plan for the inner man

To effect our "plan," we simply ordered a modern CP* gas range. And what an *effect!* Meals are far more appetizing and healthful. (Junior's even taken to spinach!) The kitchen has achieved new beauty. Mother has taken *hours* off in work, *years* off in looks. ☆ With the automatic oven controls, she can "set it and forget it" . . . let an entire baked dinner cook itself! ☆ Add the economy and speed of gas cooking—only *gas* fuel reaches full heat instantly—and you can see why *today's gas range is a necessity in every modern home.*

*Certified Performance

GAS FOR COOKING—CLEAN, FAST, FLEXIBLE





We outwitted the weather man

We're not given to boasting, but now that we have automatic gas heating, our "indoor climate" is a bit of Palm Springs for mild, even winter warmth. ☆ No more hand-feeding a hungry furnace . . . we've "ceased firing" . . . given the job to the thermostat. We merely push a little "gadget" (simple as that!) and clean, healthful heat circulates in every room. It's free of soot and dust, a great help to Mother at house cleaning time. The truth is, *gas* heat provides more comfort at less cost than any fuel we've ever tried. ☆ Specify gas heating to *your* builder.

DEPEND ON GAS FOR DEPENDABLE HEATING

into a Home!



Inspiration for bathroom arias

Perhaps we don't sound so well on the high notes, but since we installed automatic gas water heating, we certainly sound more *contented!* No more "save some for me" . . . there's plenty of hot water for all, on tap day and night for the 100-and-1 household uses. ☆ And yet, for all the glorious comfort it gives, our "gas automatic" is a pinch-penny on fuel; a few cents runs it all day. ☆ When *you* build, select an automatic gas water heater of good quality and of ample size for your needs. That's the way to enjoy low-cost, carefree convenience without upkeep . . . a bargain in better living!

GAS FOR WATER HEATING—MORE COMFORT, LESS COST



ROOM

CLOSET



We bought a modern miracle!

Yes, a "miracle." Silent as snow, our new gas refrigerator freezes with heat and has no moving parts—nothing to get out of order! It's designed to *work* with and *live* with . . . a real beauty with all the latest features: wide, handy shelves for every kind of food, quick-freezing ice trays, cold control, moist air circulation—everything! Best of all, it actually *pays for itself* by cutting our food bills, and runs for as little as 2c a day! ☆ In planning your kitchen, first see the new gas refrigerator displayed by your Gas Company or Appliance Dealer. *Shop, look and listen. It's a miracle you deserve.*

SILENT GAS REFRIGERATION PAYS FOR ITSELF



In your home too . . .

LET GAS THE MODERN FUEL DO THE 4 BIG JOBS

COOKING · HEATING · WATER HEATING · REFRIGERATION







HOME SHOW HOUSE

ARCHITECTS, WILLIAM ALLEN AND W. GEORGE LUTZI

INTERIORS, BARKER BROS.

Cooper

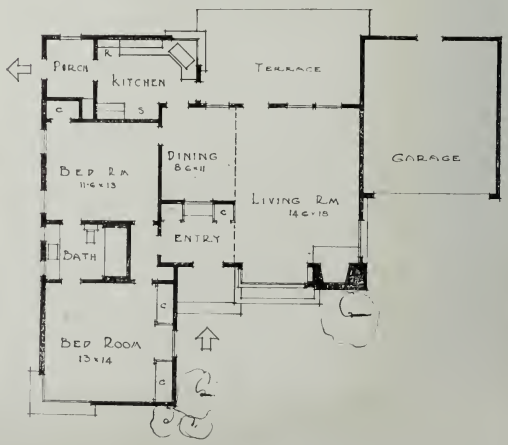


Photographs by Mott Studios



This is a carefully thought out, well organized plan for the small house, compactly and carefully arranged. The floor area is practical and expansive. A formal entry gives into a pleasant and surprisingly large living room, which is extended by a dining alcove. The rear of this living section gives onto a pleasant wide terrace in the rear. A large corner fireplace in the living room permits an interesting and intimate furniture arrangement and the exterior chimney structure provides a brick flower area adjoining the entrance. The service sections are simply and practically arranged and the bedrooms are nicely separated from the living areas.

The exterior of the house is given texture and color by the use of Redwood and a long low roof keeps the entire building in pleasant scale with the site.



This house situated in the highlands near Carmel looks out upon rocky cliffs, a pine forest, and the Bay of Monterey.

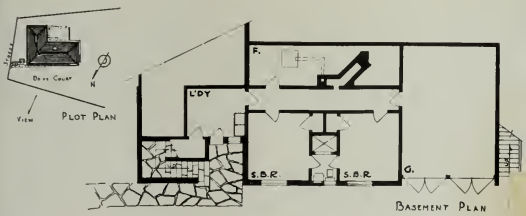
The materials used: stone, Redwood, and pine, are all in natural colors and textures. The general plan of the house was dictated by a granite shelf which provided a patio level sheltered from prevailing winds. Large glass areas afford a view from this patio through the depth of the house and ont over the bay. The lower level is a drive-court with access to the service quarters and basement. This lower story was treated with horizontally laid rough stone which was also used for walks, floors, and chimneys. The upper walls of the house are sheathed with oiled and creosoted Redwood board and batten. The roof is weathered cedar shakes. All exterior trim is painted a cool pink.

The interior of the house is interrelated with the outdoors, but retains the scale and compactness of a small dwelling. The entry and dining alcove are of combed and machined natural pine which has been rubbed and waxed. All walls and ceilings are stucco in shades of green and cream. Fabrics throughout were created by Dorothy Liebes.

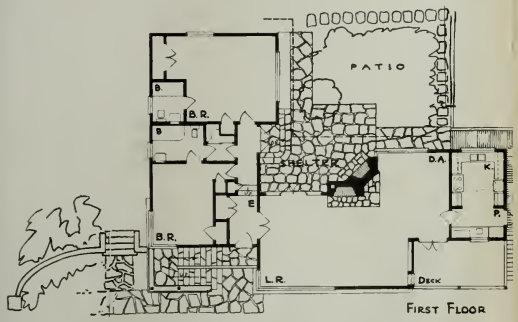
The house has an air of easy informality which fits intelligently into its magnificent surroundings.



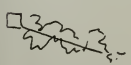




BASEMENT PLAN



FIRST FLOOR



COURT

CONSTRUCTION

Exterior Walls: Oversized Brick Veneer, Stucco and Board, and Batten
Roof: Oiled Natural Shakes

COLOR

Exterior: Off-White

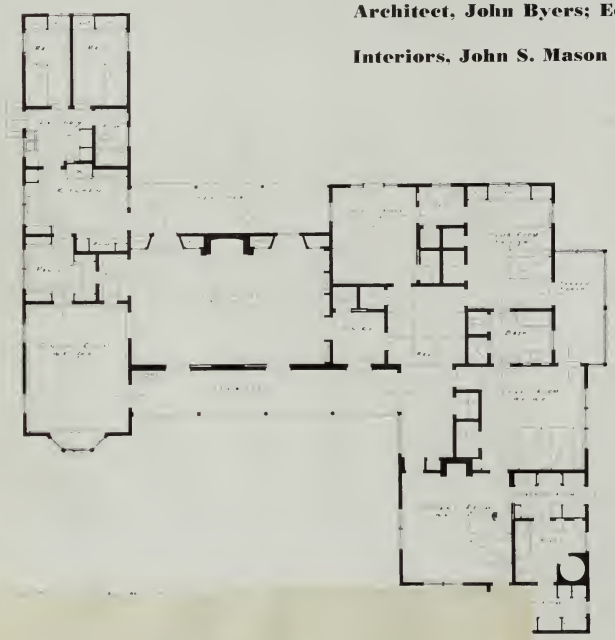




The Residence of Mr. and Mrs. Hugh B. Martin

Architect, John Byers; Edla Muir, Associate

Interiors, John S. Mason of Cheesewright, Mason & Co.



This is the residence of Mr. and Mrs. Hugh B. Martin in Mandeville Canyon.

One of the several outstanding features of this house is a large loggia with glass walls and skylight. Every effort has been made to take full advantage of California outside living. An attempt has been made to secure for the owner the air of a small estate. In the living room, working from a large oriental rug, and keeping simplicity in mind, the decorator used a hand-blocked linen in red and white. Two of the principal chairs are upholstered in an interesting chintz reproduction of an old petit point. A note of sophistication has been introduced into the principal bedroom with striped wall paper, a handsome old marble mantel and color tones in soft rose and turquoise. The dining room walls are covered with a hand-blocked imported wall paper in green and coral with touches of blue. The draperies are soft coral. A boys' room is done in pine paneling and tones of henna and putty; a girl's room, in white and watermelon pink.









THE GEORGE AND IDA LATZ MEMORIAL

DESIGNED BY RAPHAEL S. SORIANO

CONSTRUCTION	COLOR
Frame: Steel	Exterior: White
Exterior Walls: Plaster Cement	Mahogany Paneling, Natural Finish
Roof: Asbestos	Linoleum: Coral
Windows and Doors: Steel	Trim: Silver
Heating: Forced Air	
Floors: Linoleum	
Fireplace: Roman Brick	





This recreation center built in a section where most of the homes are sub-standard has been designed for the activities of children. It has a simple, straightforward openness that has made it particularly effective in attracting youngsters from play in the streets. There has been no self-conscious effort to achieve monumentality. There is no sense of inclosure or feeling of restriction. It is a children's building that children understand. A free and friendly building devoted to the service of supervised play and study that is in the nature of recreation, community music, dancing, and meetings of various children's organizations. All rooms on the first floor open freely and become a part of a well-equipped playground patio.

The entire project has an air of largeness and a freedom designed to make children feel that it belongs to them.



California ranch style lends itself to this gracious living room paneled in warm pine.

THE RESIDENCE OF MR. AND MRS. NORMAN CHANDLER, SANTA ANITA

ARCHITECT, GORDON B. KAUFMAN, F.A.I.A.

INTERIORS, HAZEL WRAY DAVEY



Windows of the main rooms of the house open on the sweeping Sierra Madres to the north and the east.





The Home of Mr. and Mrs. Walther Loewendahl

House and Interiors Designed by Paul Laszlo

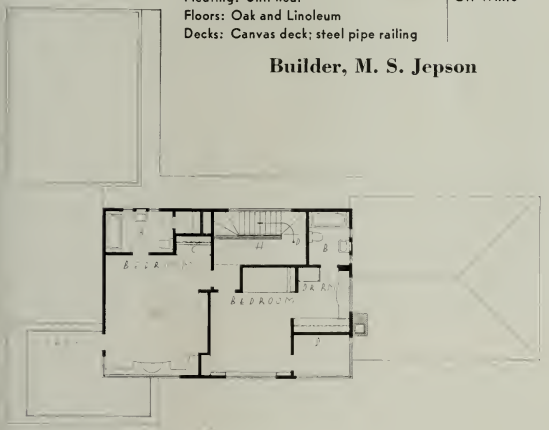
CONSTRUCTION	COLOR
Exterior: Stucco and Glassbrick	Gray
Roof: Shingled	Natural-Brown
Windows: Steel Sash	
Interior Walls: Stucco and Knotty Pine	Natural and
Heating: Unit heat	Off-White
Floors: Oak and Linoleum	
Decks: Canvas deck; steel pipe railing	

Builder, M. S. Jepson

This house is situated in Mandeville Canyon where it commands a view of the San Bernardino Mountains and the Pacific Ocean.

For this family of three members, the principal problem was to design a floor plan in such a way that each would have his own apartment. The son's quarters are located on the lower floor. There is a separate entrance, a living room and sleeping alcove. A folding door separates this apartment from the guest room.

On the upper floor, the parents have separate bedrooms in which desks and work space have been provided. The house is organized in such a way that it can be made to expand for the entertainment of many guests. A play area which makes use of the drive terrace provides space for a wide variety of outdoor games.







Julius Shulman



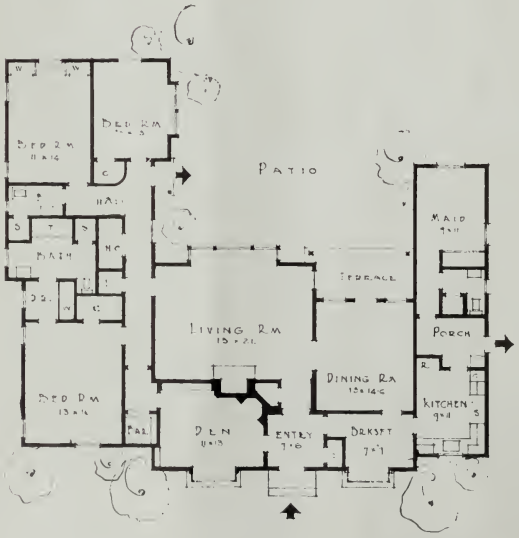
Cooper

Colonial



This gracious house situated among the hills of the Bel-Air district is adapted from the traditional Colonial style. The living room is furnished in Virginia Colonial mahogany with bright touches of chintz and rose quilted linen.

A Virginia Colonial House
Architect, W. George Lutzi
Interiors, Bullock's Bureau of Interior Decoration



CONSTRUCTION	COLOR
Walls: Detailed Redwood Siding and Stucco	Interior: Soft Pastel Shades with Figured Wall Paper
Roof: Wood Shingle	Interior Walls: Pecan Paneling. Painted Wall and Ceiling Surfaces
Blinds: Metal Slats	

Builder, Alan D. Herrington

This house represents the successful combination of style, site, and decoration. There is an interesting adaptation of the materials used. The study walls combine the use of brick and stone and figured ash wood with the wall paneling carried to door height. The walls of the living room are soft rose with tokay carpet which is also used in the entrance hall. Furniture is Virginia Colonial mahogany upholstered in rose quilted linen and chintz. The rose tone is carried into the dining room where the walls are covered with a pale yellow figured wall paper. The draperies are soft turquoise blue satin. The side chairs are done in striped fabric. The den is paneled in pecan wood and carpeted in soft green material. In the master bedroom, the predominating colors are green and rose. The boy's room is honey color and furnished in maple. The draperies are red chintz. In the girl's room, there is a blue and figured wall paper, a blue rug, and draperies in blue, white, and yellow tan. The breakfast room is white and green.

This house opens out into a wide tree studded patio. The living areas are well organized with complete privacy secured for the bedroom section.





Miles Berné





The pool is located so that you catch reflections from any point in the garden. The plant form relations in this conventional model are reminiscent of accidental effects in the nursery as they express human activity.



The summer house is partly a shelter, with a ramp to the upper deck, and partly a construction for growing vines. It is loosely organized so that the forms continue in all directions.



The interspacial vistas, as seen in this intimate view, are apparent from any point in the garden. Your vision is interrupted, but not blocked, by a succession of planes and rhythms in plants and architectural material given.

Photographs courtesy of Pencil Points



1 +

Have you
for the proc
for root gr
control. Bu
parallel in three directions: lengthwise, sidewise, and diagonally? That as you move around or within the field these parallel rows alternate with the line of vision? That you receive alternating sensations or visual effects from one simple arrangement which originally had the sole purpose of the economical production of fruit?

Have you ever noticed a good nursery? Not the brilliantly colored flowers in front, nor the conventional massing of shrubbery for display, but the fields where plants are grown. There, you will see specimen plants,—each provided with its peculiar requirements of growth,—deciduous and evergreen materials, as well as different varieties, separated for individual development. You will see solid rows of different forms, heights, textures, colors, and values. But have you ever noticed how these sometimes, by accident, combine into a relationship that is interesting and effective from several points of view? It is worth a visit, but remember that the original purpose was simply to produce good plants. The effect is free.

Have you ever noticed a vegetable garden? The boundary wall of stones cleared from the field. Windbreaks for protection. Fruit trees and hedgerows along the borders. The pattern of spring plowing. Growth. Cultivation. The stubble of a good harvest, and plowing again for the next crop in a rotation. The forms are as plastic as smoke; they change constantly with the seasons, and with scientific control. They are infinitely more effective than the original intention,—the production of vegetables,— because the effects come from change, motion, exhaustion, and renewal which are not only characteristic of living matter, but of all productive things.

From such simple, fundamental beginnings we derive the new pleasure garden and landscape. We strive consciously to multiply the alternate effects of the orchard; to produce the effective relationships of form, height, value, texture, and color often assumed under scientific conditions of the nursery; and to create and control the plastic motion which is part of a vegetable garden.

The main distinction between a pleasure garden and a nursery is that in a nursery we grow plants, and in a pleasure garden we grow plants and live at the same time. To live at the same time, we must arrange the plants to divide living space usefully, and introduce a number of building materials like brick, tile, wood, stone, glass, cork, metals, concrete, etc., which provide paving, walls, shelter, and growing surfaces. People, like plants and other living organisms, have certain definite requirements—space, light, air, recreation—for their fullest development in both a physical and emotional sense. Certainly we ought to provide no less productive forms for human beings than we do for fruits and vegetables.

We seem to have inherited two schools of landscape. 1. The formal, a system of compulsory aesthetic education, where you keep off the grass panel, and "appreciate" the picture of frozen music from the terrace. 2. The informal, definitely of the charm school, where the "vista simply cries out for a bird bath", and you just know that some little fairy elves came at midnight and did the whole thing, anyway.

Both of these schools are dedicated to effects to be looked at, whereas the new garden is, first and foremost, a space to be lived in. Its form depends entirely on the way you live just as the form of an orchard depends upon the easy production of fruit. To begin with, you have a certain amount of space. The ground surface, sky, and buildings are a part of it. To make it liveable, you must model the ground surface so that it can be used, and perhaps cover parts of the surface with paving, grass, groundcover, or water. But if you stop here, you have no privacy, no shade, no protection, no effect, and no garden, any more than you would have a house if you built only the floors with rugs scattered around. On the sides and within this space you may need partitions for specific activities. You have transparent and opaque walls of plant or achitectural materials,—above and below the eye-level. Tree trunks. Outdoor fabrics. Furniture, and plastic constructions of many materials. Overhead, you have the tracery and the depth of branches and foliage against the sky. You have structural shelter for protection. *(Continued on Page 46)*





Garnett



THE NORMAN S. NYCE RESIDENCE

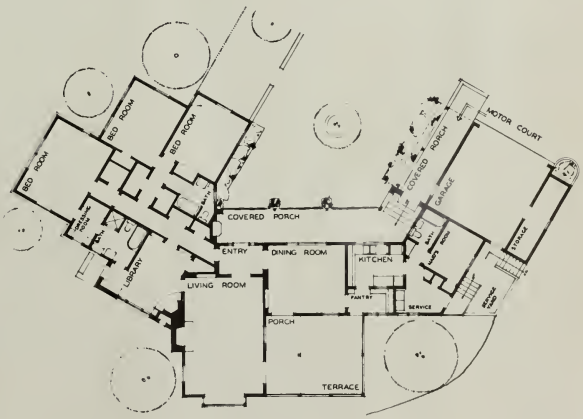
ARCHITECT, LAWRENCE TEST

CONSTRUCTION	COLORS
Exterior: Stucco, Board and Batten	Interior: Painted Plaster, White Cedar Panels
Roof: Natural Shingles	
Patio: Brick Paving, Mexican Tile Trim	Exterior: Deep Sand, Terra Cotta Dado

Builder, Richard M. Illsley

Three important physical features of the site determined the plan of this house: (1) its location on the point of a knoll overlooking Pasadena and the mountains to the north and a spur of the San Rafael Hills to the south; (2) the prevailing afternoon breeze through the hills from the southwest; (3) the lower level approach on the northwest corner of the property. The owner added three general requirements: two children's rooms separated from the master suite; a combination living and guest room; and, cross-draft in the living room and dining room from west to east with a cool terrace for summer living.

The house is an early California Ranch type with a modified Colonial interior which best expresses the general simplicity desired by the owner. The light tan exterior with terra cotta dado gives a solidity to the mass against the background of the hills. The house develops naturally and pleasantly out of the site.



The Hugh J. Lowe Residence

Architect, Donald Beach Kirby, A. I. A.

Interiors, Edith Hynes



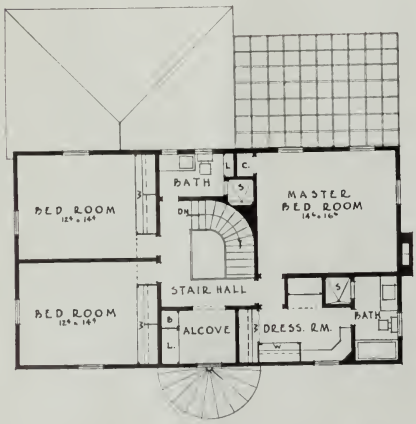


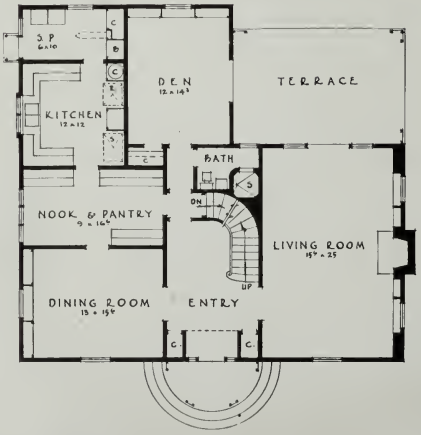


Ralph Samuels

This house is of Georgian design. The detail, both inside and out, is fine in scale. Mass and proportion are carefully studied. The entrance door is paneled and molded in conformity with general character of the entrance, with its delicate iron work and sidelights.

From a spacious reception hall, the living room opens to the right, the dining room to the left. The living room, with stylized detail has east, west, and north exposure. A pergola porch in the rear of the house gives access to a large garden area. A gracefully curved stair rises to the second floor of the house, where a central hall opens into three suites of rooms. The master suite consists of bedroom, bath and large dressing room.





Builder:
Allison Honer





Ralph Samuels

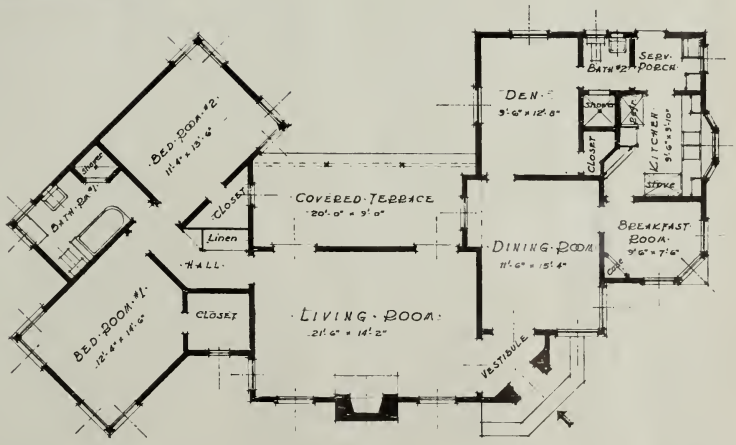




The Residence of Mr. and Mrs. Leo Lamb

Designed by Alfred Bonney

This rambling California home was designed to take the greatest possible advantage of a large corner lot. The outdoor living arrangement is completely shielded from the street. Large trees and a covered terrace substantially extend the living quarters out of doors. A bright breakfast room is papered in blue and orange with figures in gray. The hall is a light warm tan with yellow, white, and brown trim. The east bedroom has a soft yellow background with touches of red and bright yellow on white figures. The master bathroom is silver and white with a ceiling of dark sea green with silver molding.



Builder: Allison Honer





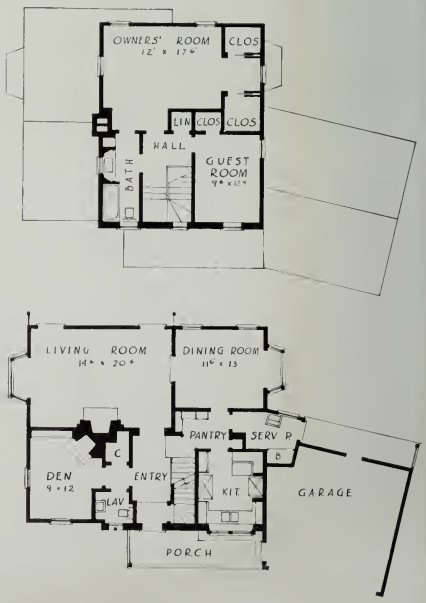


Clyde Stoughton

THE RESIDENCE OF MR. AND MRS. ELWOOD KERR, BENEDICT CANYON

ARCHITECT, ULYSSES FLOYD RIBLE

A shallow lot made it necessary to construct this house rather close to the street but there is no inconvenience because of the small amount of traffic through the Canyon. There is an intimate and natural relationship between the house and the hills which sweep down into the rear garden. This is a six-room house. A small den can easily be converted into a guest room. Red cedar is used in the den and the hall, and wall paper of English design with kaalwood panels throughout the rest of the house.



CONSTRUCTION	
Exterior	Stucco Shingled Side Walls Gray Stone Veneer Face
Roof	Shingled
Windows	Wood, Double-hung

BOOKS IN REVIEW

Autobiography with Letters *by William Lyon Phelps*

Much introspective fibbing passes in our day for penetrating autobiography. Like Falstaff, many a writer presents his very shortcomings as testimony of his greatness. The cameo-clear Phelps memory saves *Autobiography With Letters* from such lapses, recreates with engaging freshness a wide sojourn of interesting living. Professor Phelps attempts no vast profundity of personal record, achieves for his reader a voluminous delight.

In these thousand pages a very human personality comes to life. As a boy of ten he fell in love, kissed his beloved once in "post-office." "I shakingly aimed at her mouth and side-swiped her on the cheekbone." At fourteen he wheedled a twenty-dollar gold piece out of his future wife to buy himself and her brother a billiard table with rubber tubes for cushions. In 1882, at the age of seventeen, he played hookey from school to observe the transit of Venus. The Latin teacher had declined to excuse him, urging that he "wait for the next one"—unaware that the next transit of Venus would take place in 2004!

There is meat for all appetites in this feast of recollection. Architects will note with interest Phelps' reference to Mark Twain's house on Farmington Avenue, Hartford, "built according to his own ideas, with the kitchen in front, so that the cook and housemaids would not have to run through the living-rooms and hall to see a procession go by." (One thinks sadly of the frustrated inquisitiveness of housemaids denied their ancient privilege of domestic disturbance!) Animal lovers will be charmed by the "Interlude on Cats"—together with some clear-sighted debunking of dogs—which comprises Chapter Four. He mentions the cross-eyed cat belonging to Mrs. Muriel Frey of San Francisco—almost as noteworthy, we suppose, as the cross-eyed bear of Sunday School fame! Of dogs he says: "The devotion of the dog has been overpraised. What a dog wants is entertainment. He is easily bored, cannot amuse himself, and demands excitement. His ideal is a life of active uselessness."

Professor Phelps is a sort of diary-keeping Ulysses. He offers us commentary on such personalities as William Graham Sumner, George Santayana, Thomas Hardy, Vachel Lindsay, Alfred Noyes, Mrs. Wharton, George Moore, AE., Gene Tunney, Edison, Henry Ford, Bertrand Russell and numerous others. Judging from the numerous letters addressed to him, Phelps, like Ulysses, has been "not least but honored of them all."

In stirring days like these we read with interest Phelps' sponsorship of David Starr Jordan's peace address in 1917, delivered at Yale the week before America declared war. Speaker and sponsor came close to rough handling, but free speech was justified of her sons.

The glossary of *Autobiography With Letters* reads like a comprehensive card index of the personalities and interests of our times. Of his own profession he says, "The business of the teacher is not to supplyply information, it is to raise a thirst." His book does both. R.L.H.

The Voice of Destruction *by Herman Rauschning*

Read three months ago this book would not have been believed. Hitler histrionics, we might have said. History today! *The Voice of Destruction* by Hermann Rauschning is as amazing as it is timely. The Voice we all know. As to his conversations, only intimate members of his party must, perforce—since Hitler at all times demands an audience—become as wedding guests who cannot choose but hear.

Dr. Rauschning, who was Hitler's president of the Senate in Danzig from 1932 to 1935 when he resigned, heard much. What he heard comprises his book: the Fuehrer's plans for world conquest, his treacherous foreign policies, his hymns of hate.

Of particular interest is his spy system composed of fawning battalions of dubious women and abnormal men "useless in respectable life but indispensable in this work."

His technique with the masses, whom he despises, is equally amazing. He, himself, a great physical coward who "sees to it that he is guarded like a precious antique" trains his German youth to brutality and complete amorality before which a world will shrink. "In their eyes I want to see the gleam of pride and independence of the beast of prey."

And his government—! A tribe of gangsters hot for conquest and glory—and 'what is there in it for me'—inevitably brings up the analogy of the dictators of the later Roman Empire. Cruel, unscrupulous, grasping, they likewise depended upon a fascist militia for effecting their will-to-power. The Prætorian Guard and the imperial armies made these god-emperors what they were; but when hunger, slaughter and rapine touched the soldiery, another fuehrer went into the Tiber.

Rauschning writes factually of the man who shrieks, "We may be destroyed but if we are, we shall drag a world with us—a world in flames." Hitler's fabulous use of the perpendicular pronoun colors the book sufficiently. Only in the superb closing chapters *Hitler Himself* and *The Eagle's Eyrie* does the author use the weapons of irony, at the same time admitting the feeling of uplift the Fuehrer is able to instill in his party by the great perspectives he unrolls.

These perspectives include the United States, Mexico, the Americas.

One wants to quote from this powerful book at length; to urge a people to read; to be forewarned and fore-armed. M. W. D.

Land Below the Wind *by Agnes Newton Keith*

To the arm-chair Captain Cook, seeking within the covers of a book about Borneo the vicarious thrill of confronting and overcoming the traditional Wild Men, this book will be a surprise—but not an unpleasant one. Mrs. Keith is no Osa Johnson making baking powder biscuits in the jungle, nor a masterful woman explorer whose adequacy to every situation makes one pity the defenseless Head Hunters. Mrs. Keith is an American—a graduate of the University of California—married to an Englishman in the Government service in British North Borneo.

She tells us with simplicity and much humor of her life at Sandakan, and fundamentally it is the story of any woman's daily adventures—servant problems, troubles with the plumbing, housebreaking a variety of pets, and going on business trips with her husband. But it is like playing a familiar game in a foreign language—the rules and implements are the same, but they are all called something different! The servant problem is one of keeping peace between two Chinese amahs, a Murut houseboy, a Dyak "small-boy," and a Javanese gardener. The pets are a dozen semi-Siamese cats; two Gibbon apes; two otters who never learned to swim (named Niagara Falls and Saint Niagara Falls in honor of Mrs. Keith's country, and pronounced Niffles and Sniffles as a reminder of Mr. Keith's); a musang who was adorable when measuring four inches, and decidedly jungle-tempered when three feet; and a flagpole-sitting simpalili called Lili the Simp.

The business trips with her husband are exciting trips to the islands of the Sulu Sea, and a long trip into the jungles which Mrs. Keith likes to call "impenetrable" although her accurate, fact-loving husband points out that since they did, they aren't. Her description of their adventures in the Head Hunter territory is unusual because she dwells at length upon an aspect usually ignored by explorers—the small, heart-breaking discomforts of itches and scratches, damp bedding, mud, fatigue, and a continual "wet bottom" from sitting in small, leaky perahus. Every night, trying to get to sleep in a damp bed, tormented by biting insects and listening to the peaceful snores of her husband, she wonders why she ever came, and every morning, seeing the natives whom she admires, and the beautiful river and jungle foliage, she has her answer.

One gets to know Agnes and Harry Keith and their strange household rather well, and they are people well worth knowing. Equally worthy of knowing are the Murut and Dyak natives with their curious attitude towards the European, not a docile recognition of superiority, but a philosophic acceptance of them as people whose strange, unreasonable whims must be humored with patience. Mrs. Keith is a delightful, happy woman, in love with her husband and therefore contented with her life. She is able to share her happiness with others because of her gift of picturing with words, and equally well with pencil sketches. K. H.

(Continued on Page 47)

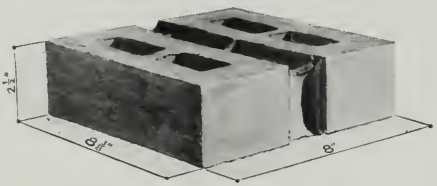
NEW PRODUCTS AND PRACTICES

Editor's Note: This column is a regular feature of California Arts and Architecture. Further information on any item may be had by writing to the Technical Editor, California Arts and Architecture, 2404 West Seventh Street, Los Angeles.

5000 YEARS TO MAKE A DOUBLE BRICK

With the constant improvement of building materials in the last fifteen years, the collective opinion of designers of the "modern" school seems to be that a structure to meet the needs of the day requires somewhat complete abandonment of old methods and old materials. Yet the idea of laying stone upon stone to enclose space prompts the observation that bricks still are laid upon bricks to make a wall just as in the days of the Babylonians before Christ was born.

Man patted the clay of his river valleys into cakes, dried them in the sun and used them for building thousands of years before the earliest recorded history. When the Tower of Babel was built, he had gone far in the development of this material — had learned that burning the brick in fire made it harder and more durable than merely baking it in the sun. Later, in the time of Nebuchadnezzar (604-561 B. C.) the use of enamel or glaze on the face of brick enabled him to construct walls that would withstand the ravages of the elements for hundreds of years.



It is obvious that the use of brick is primitive, and, also, that unless mankind loses or deliberately abandons his search for beauty, brick still will be laid upon brick for many more thousands of years to come. The principles of reinforced brick masonry is not of recent origin — it brings this phase of the history of brick masonry well into the age in which we now are living. It has been one of the few definite improvements to be made in this field. More than 100 years ago an eminent British engineer employed the use of reinforced brick in the construction of the Thames River Tunnel. He had previously proposed its use as a means of strengthening a large chimney under construction, but it was in connection with the building of the tunnel, in 1825, that he made its first major application of its principles.

Since that time engineers and manufacturers have made hundreds of improvements, such as various textures and colors, and have advanced with remarkable skill in both plain and reinforced brick masonry, but they continue to define brick as a small unit, solid or practically so, commonly in the form of a rectangular prism, formed with inorganic, non-metallic substances and hardened in its finished shape by heat or chemical action.

Gladding, McBean & Company of Los Angeles has, for sixty-five years, enjoyed the reputation of manufacturing some of the finest brick. This year it has introduced one of the most outstanding and revolutionary achievements in the entire history of making bricks, a "Double Brick." It is just what the name implies: a unit of two bricks, each 2½ inches deep by 8⅝ inches long by 3¼ inches thick, joined in manufacture with three clay webs, leaving a space of 1½ inches wide for vertical reinforcing. This makes a masonry unit of 8 inches of total thickness. Thus a wall 8 inches thick is laid in one operation with both faces automatically leveled together without the use of forms or bracing. This substantially reduces labor costs.

End webs are scored so that they can be quickly knocked away. This allows easy placing of the Double Brick at the vertical reinforcing, which thus passes through the unit, making ties and anchors unnecessary. All three webs are grooved to allow sufficient space for horizontal reinforcing rods as required by various building ordinances. The air cells or voids provide insulation against heat and cold as well as noise and dampness. A structure built of Double Brick with the reinforcing rods passing through the masonry units, with the center voids grout filled, is a monolithic mass.

Such construction assures an earthquake-proof, fire-safe, permanent and economical structure, and, like all brick work, it possesses that widely acknowledged charm and natural beauty which increases with age. Further information on Double Brick can be obtained by writing the company.

ATLAS PRESENTS "FILTERED AIR"

One of the outstanding features of the Alan Herrington house presented in this issue of *California Arts and Architecture* is its Atlas Gas "Filtered Air" air-conditioning gas furnace, which warms in winter and ventilates in summer. The unit is the last word in modern, economical winter air-conditioning, providing a made-to-order climate into the average home.

The unit filters the air, removing more than 97 per cent of all dust, soot, pollen, etc. It circulates this clean, pure, fresh air to every part of the house. It maintains any desired room temperature uniformly, quickly, quietly and economically. Very compact, it occupies very little space, and is attractive in appearance.

Among its other features are these: It is made of heavy materials, yet is easily installed, doesn't have to be centered under the rooms to be heated. Its forced circulation assures even the most remote rooms of good heat or ventilation, the circulating fan being of the latest multivane, centrifugal type.

Further information can be obtained by writing J. W. Sutphen & Company, 7673 Melrose Avenue, Los Angeles, which installed the unit.

WOOD PRESERVATION DEVELOPMENT

Architects, home owners and many others are interested in the problem of controlling moisture in wood. This universal problem has been solved to all practical purposes by the development of a clear, odorless, non-bleaching, penetrating solution known as Woodlife Toxic Water Repellent, manufactured by Protection Products Manufacturing Company. Woodlife controls the natural capillary attraction of the wood fibres which tends to attract and absorb both atmospheric and free moisture. This product is comparatively new on the Pacific Coast, but east of the Rocky Mountains has been in use for a number of years. It often is referred to as a twofold treatment: (1) effective protection against termites and fungus growths which result in decay and stain, and (2) control of wood dimensions through the protecting of wood against gain or loss of moisture. This matter of moisture control is of great importance for it protects against swelling and shrinking, warping, checking, splitting and grain raising, all of which damage paint films.

Another interesting development in the field of wood preservation is a straight toxicant known as Tri-Phenol-Plus. This, too, is a clear, odorless, non-bleaching, penetrating toxic for all types of wood including rough construction lumber used where a water repellent for moisture control is not needed. It is used as a treatment for control of fungus growths that cause decay and stain; also termites. According to U. S. Forest Products Laboratory the toxic chemicals in Tri-Phenol-Plus are unsurpassed in killing power.

Thus it is now possible to adequately treat lumber by dipping operations to a satisfactory degree for only a nominal cost. These treatments have been occasioned by service demands upon wood products that have become increasingly severe. People are demanding tighter homes. The rapid gain in popularity of air conditioning has increased humidity in homes. These modern developments have created a direct challenge to all building materials — fully anticipated by the woodworking industry. Its goal has been the development of a preservative process which would assure the lifelong service for which wood — the natural building material — has been noted through generations. Woodlife complete Preservative Treatment is effective and its cost so small that all can have these benefits. The home owner will gladly pay the few cents xtra which it costs him to have — among other advantages — windows that slide up and down easily in all kinds of weather; doors that do not stick, and trim that stays tightly joined.

The E. K. Wood Lumber Company, 4701 Santa Fe Avenue, are distributors for these products, and more detailed information may be had from them.

A MODERN SLIDING DOOR



The Sav-a-Space Sliding Door manufactured by A. J. Koll Planing Mill. Inset shows self-centering ball type roller with hangers, allowing the door to be easily detached. Roller track is of special wood for quiet operation.

The A. J. Koll Planing Mill, Ltd., of Los Angeles has developed a new-type sliding door for room-to-room openings in homes, apartments, offices, hotels and department stores which has attracted wide acceptance among architects, builders and property owners. It is manufactured under the trade name of Sav-a-Space Sliding Doors.

The doors have a unique arrangement of noiseless roller-ball hangers in the simple header-track unit of the door frame which facilitiates partial or complete closing in a quiet, effortless motion without encroaching on wall or floor space on either side of the door. In public buildings this feature eliminates the hazard of personal injury from contact with swinging or hinged doors in crowded corridors or close-clearance areas.

Minimum maintenance costs are assured by virtue of impartial tests employing perpetual movement of doors of supernormal weights over 100,000 complete cycles on a 38-inch standard track with imperceptible wear resulting. This test indicated that the life span of the track is much greater than that of any door it might support.

The door header is of specially treated Douglas Fir and the hangars and brackets are milled from non-corrosive metal, combining to make a simple yet extremely sturdy assembly which maintains the noiseless, easy operation of the door permanently. Removal of the door from the header-track is easily accomplished by merely removing the stops, then lifting and sliding the door from its hangers.

The Sav-a-Space Sliding Door seems to furnish the answer to the long-standing demand for a closure that is both harmonious with and practical for modern construction. Further information concerning it can be had by writing the company, 421 Colyton Street, Los Angeles.

MODERN FLOOR

Perhaps one of the most outstanding advances in the building materials industry has been the development of new composition materials in tile form for use in covering walls and floors. Many of the conventional materials have lost popularity due to lack of adaptability to changes in modern building construction and failure to meet completely the outspoken public demand for more color and more interesting texture.

Developments in composition flooring within the last fifteen years have produced today's asphalt tile, which is available in a wide range of colors, sizes, and gauges. All of the necessary accessory materials required to make a finished installation, such as cove and straight bases, feature strips, inserts, and surface finishes, are also on the market, so that today an architect or interior decorator can design truly attractive composition floors of the asphalt type that achieve effects not obtainable with older, more conventional types of floor coverings. This particularly applies to interior finishes for kitchens, bathrooms, and recreation rooms.

Within the last year one manufacturer has introduced to the market a new type of resilient flooring of a composition type that possesses extraordinary flexibility, remarkable density of structure, unusual smoothness of surface, and ability to resist many types of common abuse, such as grease, acids, alkalis, etc. In addition to its unique physical properties, this flooring is available in a wide range of strikingly beautiful colors that have depth and tintorial strength much greater than other floor coverings on the market.

The maintenance of this new flooring is extremely simple because of its closely textured non-porous surface. This flooring also, if it is not waxed, is non-slip and much less hazardous to walk and work on than many conventional stone-like materials. Installation of this new flooring is made in a manner similar to that of asphalt tile flooring. The product can be used on concrete floors at or below grade with the assurance that dampness will not destroy the bond between sub-floor and flooring or in any way rot or disintegrate the flooring.

In the field of wall coverings, the introduction of a composition wall material in tile form was made several years ago. This material is made in 3/32" thickness, in a wide variety of sizes, and in an almost limitless range of colors. The application of this material is extremely simple and easy. It can be applied over smooth semi-rigid wall board such as gypsum wall boards, smooth surface insulating board, and plywood. It can also be applied over a standard plaster wall that is furnished with the customary putty coat. The adhesive used is completely waterproof and is of the type that does not set hard and brittle, but remains tacky, thus avoiding breaking of the bond between the wall covering and the sub-surface, which might occur from deflections of your wall structure.

This new wall material is semi-flexible in nature and easily handled, and because it is laid in units of various sizes, can be erected with a minmum of waste and in a relatively short time. Feature strips, inserts, molded trim, and bases can be used in conjunction with this material to effect contrasting or harmonizing color effects. Mottled as well as plain colors aid to the color versatility of this new decorative wall material. Architects and interior decorators are finding this new composition wall covering a great help in designing fresh, new, and colorful wall treatments.

Distribution of the two new products discussed here is made through skilled floor and wall contractors located in principal cities and towns throughout the United States. Installation is made only in accordance with proven technique developed by the manufacturer through many years of research.

Further information on this subject can be had by writing The Tile-Tex Company, Chicago Heights, Illinois.

MINERAL WOOL INSULATION

The Detroit Better Business Bureau is making a determined effort to educate insulation buyers to the fact that maximum home comfort can only be realized through a quality product, properly installed. To quote from a bulletin recently published by them: "Because it increases home comfort both in winter and in summer, and affords a substantial saving in heating costs, insulation today has an almost uniform acceptance on the part of the public. Unfortunately, some builders are inclined to play upon this known public acceptance and advertise and sell their homes as 'Insulated' or 'Fully Insulated,' when in reality the material used and manner in which it is installed is not sufficient to provide the results the buyer has been led to expect."

The most widely used form of house insulation is mineral wool. The oldest house insulated with mineral wool is in Salem, Virginia. It was insulated in 1882 — 58 years ago. When recently examined, the mineral wool originally installed was found to be in perfect condition. One of the best known mineral wools available is that manufactured by the Eagle-Picher Company at Joplin, Missouri, and sold under the trade name of "Eagle Insulation." The Eagle-Picher Company, established in 1843, has long been outstanding as a producer of high quality products and is one of the pioneers in the manufacture of insulation for homes and buildings.

Eagle Insulation is a fluffy, woolly material spun from minerals which were selected after years of research in the Eagle-Picher Laboratories. These selected materials are melted at high temperature and passed over steam, which blows the material out into a mass of woolly fibers. Honeycombed with a maze of dead air cells. Eagle Insulation forms an extremely efficient barrier to the transfer of heat by conduction and convection. The solid portions of the material retard the flow of heat by radiation.

Unlike many so-called rock wools on the American market, Eagle is naturally moisture-repellent and, therefore, does not deteriorate with age, become powdery or cakey. It will retain its original efficiency indefinitely. It is positively fireproof and, as shown in tests made by Columbia University, is not damaged by exposure to a temperature of 1750 degrees. Eagle contains no harmful chemicals, and will not stain plastered walls, nor will rodents and vermin infest it.

L. H. Clawson & Company, who are, exclusively, Eagle contractors and distributors in California and Nevada, have many hundreds of home owners who report year round comfort resulting from Eagle Insulation. Rooms as much as 15 degrees cooler in summer, fuel costs reduced up to 45 per cent in winter. In order to receive maximum benefits from any insulation, it is necessary to have it properly installed — full thickness, evenly laid, permitting no thin spots nor voids in the insulated areas. Hatch covers must be covered. Knee walls, vertical attic walls, clips, drops, and wells must be protected. That is why L. H. Clawson & Company employ only carefully trained workmen and provide themselves with the latest and most modern equipment.

One of the many Eagle-insulated homes in California is that of Mr. and Mrs. Norman Chandler in Sierra Madre. Mr. Chandler's letter shown below is evidence of his satisfaction with the results he has had from Eagle Insulation installed by L. H. Clawson & Company:

> "After a careful study of various materials on the market for insulation purposes, Eagle-Picher Rock Wool was selected by Mr. Frank S. Hodge and myself to be used in the new home recently built for Mrs. Chandler and myself in Rancho Santa Anita.
>
> "With the protective blanket of your material around our home, we are assured of warmer rooms in the winter and a cooler temperature in the home during the summer months.
>
> "Every claim of Eagle-Picher Rock Wool has been substantiated thus far, and the installation of same by your company was satisfactory in every respect."

NEW METAL BLIND SLAT

A metal slat for Venetian blinds so pliable that nothing short of a deliberate attempt to distort it can cause it to lose its shape or break has been produced by the Life Time Products Corporation of Los Angeles after five years of laboratory research. It should be interesting to those who want something a bit better.

The slat is produced from coils of material more than a mile long, and has sufficient carbon hardness to allow flexing far beyond that likely in normal usage without damage. It has a rust inhibiting coating similar to that used on better automobiles and refrigerators, and as smooth a surface as either. It can be cut more than half in two for the insertion of lifting cords without losing its flexibility.

So that the material can be enameled from one coil and rewound on another, it was necessary to design large new type bake ovens. Other new machinery had to be developed to permit the shaping and cutting and punching without marring the flexible enamel finish, which is waxed in a baking process to assure long life and good appearance.

To guard against duplication and imitation, the Life Time Corporation has begun the practice of marking the slats so they can be identified by the purchaser. Each 20 to 30 slats in each length are marked with the name of Life Time at the cord slot back of the cloth tape. In this manner each blind contains one or two slats properly identified, making substitution impractical and protecting the buyer.

The slat is used by many major manufacturers of Venetian blinds and the blinds are available through better retailers throughout the west. Life Time slats have been widely approved not only by architects, designers and decorators, but also by home owners, too.

The Life Time Corporation, the largest manufacturer of flexible metal blind slats, is carrying on constant research, testing material under extreme atmospheric conditions to further improve its output. Further information on the slat can be obtained by writing the company, 631 East Florence Avenue, Los Angeles.

A NEW TECHNICAL BOOK

Suggestions for advertising new products and practices are contained in a new book, just off the press, written by E. W. Elmore, director of public relations for the George Pepperdine Foundation, Los Angeles. Mr. Elmore, with more than 20 years of advertising experience, is also the author of three other books on advertising, one of which was a best seller, running seven editions in two years.

DISPOSALL UNIT DISPLAYED

The General Electric Disposall Unit which was selected for showing in the recent Los Angeles Pan Pacific Auditorium Home Show's Model Home attracted much attention among architects and builders because of its practical and efficient features. The unit operates on a ¼-horsepower motor with a hidden control switch. All bones, parings and all forms of vegetable matter are swiftly reduced to pulp, which is flushed away by the unit's hardened steel knives, yet there is no danger to hands or fingers. The unit, which eliminates the need for messy sinks, is sanitary, self-scouring so that cleaning by hand is not necessary. The cost of operation is about 10 cents a month. The unit can be installed on either old or new sinks. Further information can be obtained from the Carter Hardware Company, 125 North Los Angeles Street, Los Angeles, which distributes it.

BURKE & SON CO.
FORCED AIR HEATING
VENTILATING AIR CONDITIONING
PUFTROCK INSULATION
6225-27 South Main Street
Thornwall 3947 Los Angeles

REPRESENTATIVE WANTED — Major rubber company manufacturing A-1 line of rubber tile flooring and all accessories wants to employ a representative now calling on West Coast architects who would be interested in adding its line. Please reply, giving background, to Box 654, California Arts and Architecture.



BEWARE

of imitation pool construction

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AARON COPLAND

(Continued from Page 4)

Copland has worked on a broad comprehensive canvas since discovering native sources. He wrote the score for "Billy the Kid," put on by the Ballet Caravan and choreographed by Eugene Loring. The music was freely adapted from cowboy and western plain songs. He is seriously playing with the idea of writing an "Overture for a Horse-Opera." He wrote "El Salon Mexico," an orchestral suite, when he chanced upon a dance hall in Mexico City. "The atmosphere of the place inspired the composition rather than the nondescript blaring away of the orchestra. When I went back again, the atmosphere had changed. The police had cleaned up the place," he said nostalgically.

He wrote an opera for children after learning of the plight of the Ohio Valley flood sufferers, called "The Second Hurricane." "I wanted it to be something that the kids could sing and understand."

He has written lately for the films, but he does not find that the full importance of this wonderful medium has yet been achieved. "Music in the films should arise out of their own special needs. This calls for the closest collaboration of writer, director and composer if something more than background music is to be obtained."

He was impressed by Alfred Newman's musical score for "Wuthering Heights." He composed music for "The City," a documentary film, in which he caught the noises of a congested metropolis. He projected in vigorous, sharply-etched musical portraiture, the hapless saga of Lennie and George in "Of Mice and Men." He has just completed the score of "Our Town," with its definite New England feeling. He says he works under pleasant conditions in Hollywood and finds the studios willing to cooperate with him to the best of their ability.

"Music should be as much a part of a film as the other parts. Modern American music will come into its own in pictures, as elsewhere, when it is allowed to stand on its own two feet."

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(Continued from Page 38)

In short, you have a garden — a volume or partial volumes of outdoor space, neither "formal" nor "informal," but which begin to have the plastic, productive *form* expressing the quality of materials and your kind of living.

We have with us . . . the science of horticulture, all the technical advancement common to building, a wealth of new materials which are just beginning to find their landscape uses, and many old materials which are finding new uses. That is the mathematical situation, but you can cheat mathematics and get more than any or all these together have to offer the landscape.

- **Know** the potentialities of all your materials and the human need. An Italian cypress will grow in a straight column: a Carab tree will spread, with fine dark trunks exposed through the foliage. A glass block wall can be built ninety feet high on its own strength, and materials such as wood and steel will cantilever a definite distance without support.

- **Use** the materials honestly for their own potentialities. A brick is a brick, and some nasty little person will always find it out and laugh at you if you try to camouflage it into a cobble stone or steel pier. A Eucalyptus tree makes a poor three foot hedge, but a magnificent silhouette. And it's really an extravagance, if not a downright sin, to use plastic cork paving like so many blocks of concrete.

- **Allow** all the forms, both plant and architectural, to express their own quality, and, at the same time, articulate the human activity intended. You can learn combination of plant forms, heights, values, textures, and colors and outdo the nursery with conscious arrangement to produce the extra effects as a structural part of your garden, contrasting with and supplementing other materials and people,—in directing movement, dividing space, and creating volumes.

- **Arrange** each material so that it serves two, three, or more purposes. For instance, a paved path or terrace might serve also as an edging for the lawn to make cutting easy, separate flowers and lawn, and act as a foil for both. A wall might give shade in the afternoon, support a roof or cantilever, divide the space for specific use, and provide just the right growing surface for a particular vine.

● **Plan** to get more than one definite use out of each area. You can't very well play badminton during a garden party, and the court *was* expensive, and with a little forethought it *could* have been used for many other things, like dancing and sunbathing. In fact, the whole garden might have been turned into an outdoor theatre for that celebrated pianist or dance group if it had been planned differently.

● **Create** a multiplicity of visual sensations and effects which change and alternate and develop as you move through the garden. Make these part of the productive form, as in an orchard, and through them get the interspatial vistas—space interrupted by materials so that from every point you have an interesting succession of planes, directions, and rhythms setting up a motion of forms as a counterpart of the motion of growth, seasonal change and variation, people, and mechanical objects.

● **Contrive** to bring all these elements together in one simple, elastic unity with the absolute minimum of materials and in a manner that each part is necessary to every other part. So that the whole is capable of expansion, contraction, and adaptation to human needs, and the parts flow together as inevitably as water establishing an affinity with the outside world and the lives we live within it.

It is a simple little matter which makes the joy of juggling sixteen plates in mid air while bouncing a ball on your forehead and making three hoops run backward appear as difficult as watching a white cloud make a fool of itself directly over the foredeck of a yacht in the Pacific.

A view from the terrace. The plastic forms result from providing an environment for the production of human activity.



BOOKS IN REVIEW

(Continued from Page 42)

D. H. Lawrence and Susan His Cow *By William York Tindall*

Sitting in his chair of literature at Columbia University, that center of wisdom and higher learning, Professor Tindall surveys the antics of the "mindless" mystics, romantic primitivists, and self-appointed seers of our days and years. From his pontifical cathedral they all appear off center, or better (in the words of Stephen Leacock) like the man who mounted his horse and rode off furiously in all directions. Arriving at various points on the periphery, each of these originals sets himself up as a Phœnix, around whom there gathers a circle of temporary devotees, mostly women.

"For every man alone thinkes he hath got
To be a Phœnix, and that there can be
None of that kinde, of which he is, but hee.
This is the worlds condition now." (John Donne)

The particular Phœnix, whose spiritual and physical wanderings Dr. Tindall traces, is D. H. Lawrence, author of "Fantasia of the Unconscious," "The Plumed Serpent," etc.

(Continued on Page 48)

THE



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/HAT THE PUBLIC THINKS IT WANTS

(Continued from Page 21)

)e to compete with it in tehchnical perfec-
n. If with the same morose fanaticism it
d in dressing the package, the cinema had
oted half its efforts to building up and
eshing the spiritual scope of its pictures,
re would be little to ask of the industry
ay.

f the cinema is to be saved from the es-
lishment of a dull average in pictures,
lywood must exercise artistic insight
pled with productive foresight. The mo-
-picture must improve artistically even as
automobile has improved since first the
se was robbed of its vehicular burden. The
ple cannot love the highest if they never
even the better!

Daring and democratic in the beginning,
tion pictures behaved like "Dead End
ls." Blandly disrespectful, they were unfit
the drawing room; so they became the
and boisterous friend of the street.

As such, they have remained, the toy of
masses, a prankish child who refuses to
w up. Occasionally the guardians have
awakened to mild alarm over their prob-
child. Vaguely they admitted something
ıld be done. But that was all.

Only a few of the caretakers are seriously
cerned. In these the flame of eternal beau-
s still alive. Out of their ranks will one day
born a new Columbus to rediscover the
erica fulfilling the principles of the men
were its founders.

BOOKS IN REVIEW

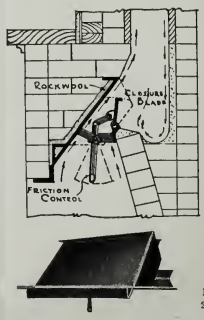
(Continued from Page 47)

n a blighted mining town in England he
eled, in person, in his readings or in his
ings, through the primitive cultures of
ıntis, ancient Egypt, Sardinia, India, Cey-
and the Aztec kingdom. Best of all was
s, New Mexico, where three women fought
him, and where he met Susan, his cow.
the great ages," said Lawrence, "man had
tal relation . . . with his cow." Indeed,
e was a certain polarity between his "eight
ras" and Susan, who had a kind of "cowy
rableness." But the equilibrium wasn't
plete, for only "eightfold, positive and
ıtive, dynamic, vitalistic, unconscious, bal-
d polarity is love."

ırther, Dr. Tindall suggests that there is a
ily resemblance between various primi-
ts in other fields. "During the past fifty
s a revival of interest in the primitive as
as in other forms of the exotic has af-
ed the arts, especially music, painting, and
pture . . . Our popular music is Negroid
igin and character . . . The vogue of Afri-
and geometrical sculpture . . . culminat-
in Gaudier-Brzska, Brancusi, and the
ch Colonial Exposition has largely deter-
d the character of abstract and expres-
isitc painting from cubism through sur-
sm." But fortunately the architects have
aken us back to the cave or the wicki-up.
hose who dwell at ease in Zion will be
sed by this book. But it is specially rec-
ıended for dabblers in modernistic-primi-
m. Those who have a yen for Quetzalcoatl,
and Dada should follow the trail which
Tindall has blazed. He has even put elec-
lights at all intersections.

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Mark Daniels

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Excerpt from a letter by Mr. H. R. Judah, Manager Santa Cruz Auditorium, Santa Cruz, Calif.

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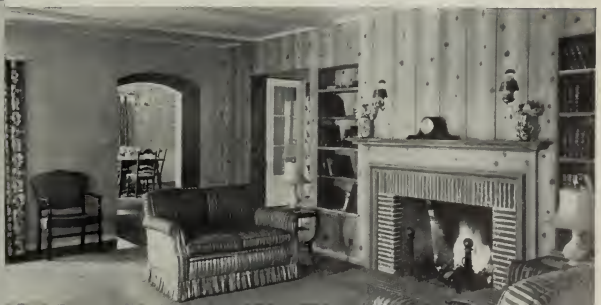
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BOOKS IN REVIEW

WORLD'S END *by Upton Sinclair—Viking ($3.00)*

Some day an enterprising librarian or school principal will set aside a browsing-room of uniformly-bound books minus authors and minus titles. Readers could then taste, swallow, chew and digest for themselves, unhampered by prejudice. In such a browsing-room *World's End*, by Upton Sinclair, would receive marked attention. At present innumerable readers will drop the book at a glance. Some will confuse the writer with the none-too-blessed author of *Babbitt.* Not a few will take venomous delight in heavy-pencilling their dissension in the margins. A few will read *World's End* for what it is — one of the best books by one of our best authors, who would be more convincing were he less eager to convince.

Twenty years ago radio sounded like coy twitterings performed by an articulate bedspring. Today radio's social leverages are simply terrific. Over a longer period the novel has come to serve other purposes than those of entertainment. Voltaire's *Candide* (better skip it — too shocking, really!), *Oliver Twist* (Dicken,s you know), *Uncle Tom's Cabin* (oh, well!), *In His Steps* (Sheldon's best-seller of all time — and we bet you haven't read it!), *All Quiet on the Western Front* (remember?), *The Bridge of San Luis Rey* by Wilder, and Aldous Huxley's very recent *After Many a Summer Dies the Swan* — all these are novels, yet how various their function apart from mere story interest!

Consider the last. Huxley opens it with a sweeping cannonade of satire against much-publicized Southern California. Everyone reads it with somewhat vindictive delight except three or four Chambers of Commerce and some real estate men. Only toward the last, and even after closing the book, does the average reader know that he has drunk a cup of philosophical wine served by a novelistic Cesare Borgia!

In like manner, Sinclair's novels preach social doctrine by indirection. Any reasonably mature reader, however, can readily spot such passages. In the aggregate they detract from the artistry of the story — occasionally they enhance it.

World's End is a kaleidoscopic narrative of Europe just before, during, and after World War I. Young Lanny Budd is to this period what Anthony Adverse was to the Napoleonic wars. The very youthfulness of this attractive lad makes possible his presence where a mature character could not convincingly be present. His illegitimacy serves to widen the scope of his associations and always we see his world and his problems — essentially our world and our problems — through the candid eyes of this fair-minded young idealist.

The story moves with good narrative logic from Dresden to the Riviera, from Silesia to London, from the Isles of Greece to New England and back to France of the Peace Conference. Lanny Budd, eldest son of Robert Budd, munitions salesman to Europe for Budd Gunmakers Corporation of New England, sees life from the wealthy salons of France to the slums of the Riviera, from the stately homes of England to the slums of London, from the country clubs of New England to factory assembly lines. History-making characters are brought rather convincingly within observation distance of the munitions salesman's son: Bernard Shaw, Basil Zaharoff, Isadora Duncan, Anatole France, Clemenceau, Lloyd George, Woodrow Wilson, Colonel House, "Bill" Bullitt, Lincoln Steffens, Adolph Berle and many others move across this extensive and changing stage.

A revelation to the average reader is the last part of the book, devoted to the Peace Conference. Here is a bitterly faithful portrayal of the hate, stupidity and intrigue wherein were fashioned the League of Nations and the Treaty of Versailles. Here also are provocative bits of conversation and comment:

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CALIFORNIA ARTS AND ARCHITECTURE—Vol. 57, No. 7—Published monthly at 3305 Wilshire Boulevard, Los Angeles, California, by Western States Publishing Company. Established 1911. Yearly subscription price, $2.50. Entered as second class matter January 28, 1935, at the Post Office, Los Angeles, California, under the Act of March 3, 1879.

"Are there Germans in Czechoslovakia?" asked Wilson in surprise.

The answer was: "There are three million of them."

"How strange!" exclaimed the President. "Masaryk never told me that!"

Lloyd George asked in Parliament: "How many members ever heard of Teschen? I don't mind saying that I never heard of it." Now, having heard of it, he took it from Austria and divided it between the Czechs and the Poles.

"How are things going?" someone asked, and the Premier of France (Clemenceau) replied: "Splendidly. We disagreed about everything."

World's End is a storied history of what led to World War I, how it was conducted and what happened during the Peace Conference. The story carries the reader along with absorbing interest as a story should. The book is also an appeal for the avoidance of hatred and revenge during and after the present disastrous conflict. Few books today are as aptly conceived and as ably written as this. Even if, in Lewis Browne's clever phrase, Upton Sinclair has sold his birthright as a novelist "for a pot of message," he is still a literary craftsman of high standing. R. L. H.

QUIETLY MY CAPTAIN WAITS *by Evelyn Eaton*

Harper Bros. ($2.50)

By the use of two genres, history and fiction, another novel of colonization has been somewhat laboriously contrived. Written with dignity and serious purpose, however, *Quietly My Captain Waits*, by Evelyn Eaton, is a faintly stirring romance of New France in the decade before France lost that part of the country to the English.

For many chapters the reader, too, must wait quietly for something to happen. Then the book gathers momentum as Madam Louise de Freneuse, the *piece de resistance* of the entire story, appears. Against a backdrop of besieged forts, an exciting description of the initiation of a white man into a tribe of Indians, and rich and varied tales of colonial life in Nova Scotia, this woman dominates the book.

While the author in no way neglects historical data and is punctilious in recording letters in the appendix confirming the existence of a Madame de Freneuse, her fanatical preoccupation with this lady's charm becomes tiresome. As a result the other characters have no reality, with the possible exception of Captain de Bonaventure, her lover.

Louise de Freneuse is first introduced as a spirited stowaway on the ship of a young ensign whom she begs leave to accompany to the ends of the earth. He refuses and she returns to Quebec and is married twice, has children but does not forget. When he returns seven years later as a captain of the French Fleet, they frankly defy the conventions and lead an impassioned existence heightened by danger. There is the inevitable triangle, or rather rectangle, as many men, including her husband, are in love with her. Naturally unpopular with the feminine contingent and the parish priest, her charm, wit and courage are her weapons against the carping spirit of the small town. But even though she charms three successive governors, when she gives birth to an illegitimate son she is sent into exile. She extricates herself by doing a great service to the colony and the edict is grudgingly lifted.

Primarily this is a love story with period decorations. It does not have the gusto and vitality of such books as *Northwest Passage* or *Drums Along the Mohawk*, nor does it have the distinguished literary style of Willa Cather's *Shadows on the Rock*. It will, nevertheless, find a tolerable audience who prefers its history with lace pantalettes. Inevitably a movie will follow and it will probably be better than the book. M. W. D.

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ART

PICASSO IN SAN FRANCISCO

Seen in isolated examples Picasso appears to many people as a mountebank striving always to be first with a new grotesque, to startle for the sake of startling. The huge and well-chosen exhibition of his work now at the San Francisco Museum reveals him clearly as an immensely serious painter who, as he says himself, paints what he has found. If his findings differ from time to time the manner in which he paints differs also. If what he finds is different from the ideas of others, so much the better. Surely the artist's function is not to repeat what everyone sees, but to reveal what is not seen by everyone.

The pictures in this show begin with some very early things painted when Picasso was still in Spain, a boy of eighteen. These and his early paintings reveal the influence of many artists, Renoir, Daumier, the Impressionists. It is interesting to see these early influences grow into a personal style in the next few years, in what is now known as Picasso's Blue Period — a time of poverty and struggle in the artist's own life which found expression in a series of paintings steeped in this pervasive color. One of the finest is the tragic figure of "The Woman Ironing."

After this come the beggars, acrobats and Harlequins so often seen in reproduction, and several beautiful canvases from the so-called Rose Period. The lovely, sensitively drawn "Boy With a Horse" is here, and so is the portrait of Fernande Olivier, simply sketched in brown paint on canvas.

Rather startling in this room of quiet colors and exquisite drawing is a bombshell canvas called "Les Demoiselles d'Avignon." Here figures are used as emotional pattern, their contours made abstract and angular, the faces masked, the colors intensified and broken into arbitrary planes and rhythms. It is the beginning of a period of African influence. Following paintings are barbaric rhythm and pattern, the affirmation of design, the reduction of natural appearance to its fundamental geometric forms.

From this concern with realities beyond the surface grew one of the most far-reaching art movements of our time, the momentous invention of cubism which has colored the stream of art in all its consequent flow. In this exhibition one can follow its development through many mutations. One of the most beautiful fruits of this mode, shown here, is a large canvas called "The Three Musicians," grand in color and design, in which the three figures are abstract and at the same time living, with a mysterious dignity very rare in abstractions.

There are large rooms full of gorgeous abstract still-lifes. Reproductions cannot give the rich quality of pigment nor the subtlety of color in these marvelous things, whose impact depends on balance of colors and intensities and even on surface qualities as much as on outline and area.

One whole gallery is devoted to Picasso's Guernica mural, with the sketches done in preparation. Some are in color — some in line — some themes occur over and over, as if the artist played with his idea, eliminating, adding, distorting, until the final form emerged which was to be used in the mural. This, the finished work, is in blacks and grays in abstract planes. It is a concentrated expression of sorrow and horror, the essence of protest, the violent reaction of an artist to the consequences of war murder.

Through all these rooms runs a sprinkling of exquisite drawings in pure line. The show is like a small universe where all sorts of emotion find expression. There are the serene monumental nudes of neo-classic ancestry, the horrors of Guernica, the lyric drawings. There is also the last room of all, filled with huge canvases which must be very shocking to those who wish art to be a pretty picture. Here are huge heads and monstrous figures in which Picasso has followed further than before his urge to probe, to dissect, to reassemble, until he finds a way of expressing emotional and psychological reactions in a language of symbolism far removed from the appearances of what we call reality. Color is used almost architecturally to create a world of its own within a frame — so that from these grotesque but unbelievably forceful improvisations we turn almost with surprise to a world in which these things are no longer seen, or met with only as symbols in a dream.

GOLDEN GATE INTERNATIONAL EXPOSITION

In view of the prevailing feeling for solidarity in the Americas, the show of Art from Latin America at the Golden Gate International Exposition is timely. It would be pleasing to see in this exhibition a great trend toward the expression of an indigenous art, whatever that may be, something typically of this continent.

Instead of that, if one may judge by this representation, outside of Mexico the art of Latin America is a rather feeble imitation of European big names. This is probably inevitable, and will likely continue until something occurs, as in Mexico, to encourage artistic production — or until these influences are assimilated.

Mexico sends a fine show. There are several Riveras — a large full-length portrait of Lupe Marin, two beautiful nudes of Mexican women on the rush mats which make such good patterns, a landscape of dead trees which suggest a woman's figure (rather surrealist), and two watercolors of Mexican scenes. Frieda Kahlo has a fine self portrait and two exquisite still-lifes of fruit. This artist has a definitely personal style. One does not think here of influence — but of a beautiful painting.

There is a painting with fine color and satisfying design by Feliciano Pena, called "Scavengers." Montenegro is represented by a very solid painting of citrus fruits in a bowl. David Alfaro Sequeiros has three oils called, respectively, "Two Women," "Head of a Girl," and "Two Children."

The paintings by Orozco are interesting because of the opportunity they give to see various phases of his growth. There is a very dark portrait in browns, one somewhat lighter in color and treatment, and a small painting called "The Family," in which bright colors and intensity of emotional treatment recall the present-day Orozco.

There are many other fine paintings in the show. To mention a few — Carlos Merida's abstractions, the primitive paintings of Fernando Castillo, Ocampo's animals, Dr. Atl's ambitious landscapes, Carlos Romera's "The Little Bull." There are also two small sculptures by Maria Teresa Pinto.

Of the other countries Ecuador has perhaps the largest number of interesting paintings, chief among them the large oil of two native women resting on a mountain top, called "On Mount Imbabura," by Pedro Leon D. There are also good paintings by Sergio Guarderas, of fairs, houses, and courtyards. Guillermo Ohlgiesser has a picture of an inn, a small, bright painting vaguely reminiscent of Orozco.

The Colombian artist Acuna carries off the honors for that country with his solid and beautifully painted "Masquerade." Brazil's Euclides Fonseca has a nice oil entitled "Carnival on the Square." Peru sends several interesting but not remarkable things — Julia Codesido's rather decorative oils, Jose Sabogal's "Procession," the semi-decorative landscapes of Camilo Blas. In the Chilean room probably the most interesting painting is "Composition," by Camilo Mori. There is also a nice landscape by Israel Roa, "The Lake of Wansee."

The artists of all these countries paint native scenes, market places, fiestas. It will be interesting to see what evolves.

LOS ANGELES

The William Haines Galleries is staging an exhibition rather grandly titled "Famous American Paintings." Famous seems to mean that some of them have been reproduced several times in magazines and books. Since everyone is so worried about "what is American Art?" I am just going to accept the statement that these are American paintings, and let it go at that. At the risk of reopening the old argument about regionalism in painting, I don't think that it takes more than two guesses as to which part of the country most of the artists hail from. This attitude is, of course, nothing more than a resentment toward New York's idea of what constitutes the American tradition. With the exception of Charles Burchfield, who has always gone his own way, Paul Clemens, who hasn't been caught yet, and John Carroll, who is fast becoming the Boldoni of America, the rest of the exhibitors are distinguished by their muddy color, which passes for depth and strength, fuzzy or sloppy drawing, a little French charm, and a bit of Currier and Ives.

However, it is a fact that there is some swell painting in this show. Edward Hopper's "Chop Suey," for instance. Or McFee's "Still Life, Glass." There's an early John Sloan called "Roof Gossips," and Louis Bouche's amusing portrait of Milton Wright. John Carroll's rhythmic feats of skill are certainly capable of stopping the gallery goers. "South Wind," by Paul Clemens, a big hit at the San Francisco Fair last year, is again attracting attention.

It all comes back to this talk about the "American Tradition." I don't believe we have an "American Tradition" yet. Otherwise I

(Continued on Page 37)



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Edmond Kohn at Work

Militants in Profile



"For some years now I have observed the unfolding work of Edmond Kohn. At first it was his firm, sure drawing with a penetrating eye for, not so much caricature as intensified character, that held my attention; and always behind the bold realism of the drawing there seemed to lurk a shy fantasia, as if he worked with two hands that were unrelated and had their existence in different worlds; so that for every stroke of the "real" right hand the "unreal" left must add its shadow.

He carries that quality even more strongly into his painting; and often the shadowy comment is incorrigibly mirthful. There are only two essential perspectives on anything, really: as seen from within and as seen from without; and Mr. Kohn contrives on occasion to reveal them both simultaneously without employing the non-representational broken contours of some of the Modernists. Thus in his satirical trio of "Mad Aesthetes" we see their bodies in a wild prance of enthusiasm and at the same time a sort of astral presentation of the hysterical fidgety nonsense of it all. We see a nude and within the same contours and colors a sort of x-ray of human vanity.

When the right hand paints alone it produces forthright social statements such as the steel workers on strike . . . their faces shaped by a single will; or the veteran offering flags to an unheeding two-legged world.

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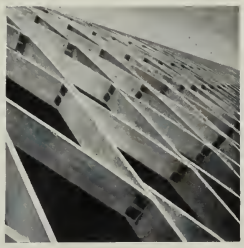
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AUGUST • 1940







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Notes in Passing

● And here we are with "Meet the People" again. We'll make a perfect three-point landing on the chin of anyone who suggests that we own a piece of it. It's only that the production is so persistently good that one keeps on talking about it. They have made a number of changes in a new edition, keeping the best of the old and adding a great deal that is fresh and new and wonderfully funny. It is by all odds the most amusing and adult review that this part of the world has seen in a long time. We hope that it stays for years on end, enlarging, expanding, and amending until everyone in this "Athens of America" gets hep to the fact that something bright and good and witty is nightly making beautiful sense at the Hollywood Playhouse.

● Gertrude Lawrence has been doing a neat prance in a little something called "Skylark." A vehicle play, this fascinating lady walks through the evening enchanting everybody in the theater, including herself. She is really a very fine actress and a joy to watch but one wishes that she would stop wasting her time and talents on plays that are not good enough for her. She is much too fine an artist to derive any real satisfaction from being the pet of the merely fashionable and chi-chi. You remember a few years ago they were saying, "Dear Noel." Now one is assailed on all sides by "that dear clever Gertie"—it's enough to make one's ear-holes ache.

There is some talk about a new play awaiting her in New York. We sincerely hope that it is up to her amazing talents and that it will come fresh to us before its edges have been worn away by those fools who, having seen it first, quote it to stagnation.

● France, in spiritual ruins, is a dazed Zombie searching miserably, horribly for its shroud. Day by day the reports of the activities of the new government make more apparent the avidity with which its leaders are destroying the remnants of the republic. One is suspicious of their unseemly haste and it is obviously something about which they are not really very sad. The return to feudalism is accelerated not only by a ruthless victor but by the very men who, a short time ago, were deliberately sowing the seed of national catastrophe. No names need be mentioned. It is only necessary to identify the new leaders and to look back upon their activities of the last ten years. France was betrayed from within and we are now being treated to the spectacle of its betrayers hurrying a stunned people into intellectual and economic slavery.

The very man called in to head their great and efficient army was, only a few years back, near expulsion from that very army for his known pro-Nazi sympathies. And the dark and sinister little gentleman who hides behind the tattered dignity of old Petain is the same who was caught red-handed trying to present Ethiopia to Italy in a deal so filthy and discreditable that it revolted all decent people, and he was temporarily slapped into obscurity.

We can do without the latest French fashions and hats. We can even forget, with some sorrow, the bright witty sparkle of Paris but we cannot do without the genius of the French people, the great glow of their free culture, their intellectual curiosity, and the enormous humor of their good-will and spirit on the earth.

Perhaps when they have found their homes again and gathered in their lost and frightened children, perhaps when their dazed minds are cleared enough to realize the horror that is being thrust upon them, a great resurgence of the national will will occur — a furious rising of the people — a great movement out of the ground, that will inexorably ingest and destroy the disease that is the affliction of their spirit. Not in the name of the France of a few months or years ago, rotten with politics and betrayal, but in the name of a new, a people's France.

● Perhaps everyone has seen a copy of the newspaper just launched in New York. This is merely to note that it is very much worth a subscription. Called *P.M.*, it is an intelligent reader's guide to what is happening and what is about to happen in a cock-eyed world. The early issues are in the best traditions of good journalism and maintain an honest lack of biased news-slanting that is heartening in a day when most of the news is pointed, like a loaded gun, at the reader's credulity. The paper is manna to the quick and has no patience with the dead. It is bright without being smart and immediate without being opportunist. *P.M.* is a good paper and will very probably turn out to be a great paper if it gets the support it deserves.

● We are, rather late in life, conducting a one-man hunt for the remnants of old and forgotten ballads. There is one in particular that we want very much to know about called "Christine LeRoy." It's a doleful nifty of a wail from a sad lady who is determinedly on her way to the grave because of a faithless husband. We have had parts of it from a nice old lady who learned it from her mother many years ago in Utah. It would seem that the mother left Scotland, a convert to Mormonism, aged 8, and trekked west with her family. Among the many things that we have not known about the exodus into Utah is the fact that thousands who came after actually walked across the country pulling their possessions behind them in hand cart.

Somewhere along the way this little girl, solemnly trudging on to glory, picked up the words of the old song. What brought it out of the mind of the old lady who is her daughter we will never know but here is the remnant, perhaps someone can give us the rest of it. We are plagued with a terrible curiosity to know whether the sorrowful lady in the ballad got up enough gumption to clout the beautiful Christine LeRoy on the head or whether she just gave up and went to her grave beneath the snow. Will our two readers please see what they can do?

And here it is —

Oh, brother, I'll never get better,
'Tis useless to tell me so now;
My broken heart only is waiting
A resting place under the snow.

I was thinking tonight, dearest brother,
How happy our lives were with joy,
Till the serpent crept into our Eden
In the fair form of Christine LeRoy.

I was thinking again of the bridal
One year ago only tonight,
How I blushed with the gas light upon me
In my garlands and jewels so bright.

How she came with the voice of an angel
And bid me a lifetime of joy;
How I trembled with fear at the malice
In the dark eyes of Christine LeRoy.

The weeks then flew by and my husband
Grew thoughtless and careworn each day,
Till I thought 'twas the plan of some evil
That had artfully lured him away.

Then one evening I found them together—
My life and my peace were destroyed.
Hand in hand with her head on his shoulder
Was Harry and Christine LeRoy!

— — — — — — —

And the rest of it, dear readers, is lost to me. Can someone oblige?

● The Picasso show has come to the Coast and gone again. This is just a line of bitterness and regret that no one had the sense to arrange for its showing in the South. Elsewhere in this issue you will find Dorothy Puccinelli's glowing account of the proceedings in San Francisco.

There is a story about a man who has a house on the border of France and Spain who has been doing everything possible to help the miserable refugees trying to escape the obscene aftermath of the fall of the Republic. One man, turned back by the Franco guard, stood hopelessly by the roadside, his clothes in tatters, his shoes worn through, misery and bewilderment in his eyes. The story has it that that man was Pablo Picasso.



Rehearsal—Photograph of Albert Coates by Ralph Samuels

BENEATH THE Stars

Mr. Bennett finds most things good, few things bad and nothing indifferent

By Robert Russell Bennett

AS I WRITE this I have just returned home from the first concert of the nineteenth season of "Symphonies Under the Stars"—only they didn't play a symphony and the sky was too hazy to depend on for stars. One nice thing about the Hollywood Bowl is the lack of set rule about programs. You can pick your spots or you can spend your summer there without falling into a rut. Even the stars take a night off occasionally.

In an informal discussion of the Bowl concerts one is first tempted to indulge in that great American weakness, comparison. Europeans, between wars, seem to have outgrown the instinct, at least in circles of letters and arts, but take away from any of us our innate chart of standards and we are without opinion or conversation.

Read a criticism of a new play and you are practically sure to see that it is not as good as the same author's play of last season. Write a story for pictures and the producer will tell you he wants another one like his biggest success, but with more punch, or more sex, or more this or more that. Recommend cigarette A. and you will be asked if it is as good as cigarette B. Maybe we are the bewildered product of our brilliant advertisers, or maybe we have no way of asking our souls "Do you like it?" and getting a confident answer, yes or no.

Some of the differences from Carnegie Hall, or Symphony Hall in Boston, or the Philadelphia Academy of Music, are in favor of the Bowl. Some are not. The most impressive single feature of the Bowl will always be the audience. Numerically, collectively and individually this audience is worth studying.

A friend of mine says most excellently that going to symphony concerts is a part of one's obligation to one's self, like voting. That is very apt, but I doubt if Southern California does as well by the polls as its music lovers do by the Bowl. The reason is, they have a good time, and therein is one of their points of individuality. The majority are there because they know of no other place where they can buy equal enjoyment for the same outlay of effort and money. They go with no responsibility to understand or appraise what they hear and see, and they have fun.

As a result they are younger as a group than most concert audiences — younger and less prejudiced, younger and less exacting. And as another result the performances are freer, more light-hearted, less meticulous and more enjoyable for orchestra and conductor.

I speak, remember, informally as a member of this vast and untechnical audience in offering the main and only obvious criticism: It seldom sounds one hundred per cent good. The shell in which the orchestra plays is uncanny in its power of projection, even to the farthest reaches of the ocean of seats, but it is a relentless and ruthless assassin of orchestral balance. Curiously, the farther from the stage you sit the better the balance, and distance robs the music of little of its power.

From the boxes to the stage you will always be treated to a series of unexpected solos by instruments that were only meant by the composer to be a part of the harmony. Which unsuspecting soloists you hear will depend on how far to the right or left you are sitting. Various experiments with loudspeaker systems have no doubt been made, but I'm not sure that any "mike" set-up can improve this feature. "Mikes," as a matter of fact, are the worst offenders when it comes to balance. Those who wish to contest this point on the grounds of the success of radio broadcasting will merely betray the fact to me that they don't hear very well what goes on in symphonic broadcasts.

Another great upsetter of precious balance and also of intonation is the Los Angeles weather. Rehearsals at the Bowl take place in the morning, and if any ship's stoker ever had a hotter place to work in I don't want his job. The perspiration falls as the cascades at the entrance fall at night. The entire ensemble and the tuning of all phrases (if not of the instruments) get their last official approval in a hundred-and-goodness-knows-what-degree sun. At the concerts most of the audiences bring overcoats. What this difference does to the tuning and tone-quality of instruments is well known to all players.

When opera is given the shell is put over to one side and behind some trees, where it sits majestically enjoying its vacation while singers and orchestra strive, with or without benefit of microphones and amplification, to make up for its absence. It gives one a curious feeling to see its turret rising above the trees over there, serene and powerful, probably a little patronizing — saying, no doubt, "I think you're doing very well indeed, under the circumstances."

Opera is well presented at the Bowl. There is plenty of color; the lighting is unexpected, but effective, and when the Valkyries rode down the distant mountain on real white horses in real (well — almost real) moonlight, I rang Richard Wagner up on the spiritual 'phone and asked him what he thought of it. He said, "Kolossal!" I think he liked it.

In opera the orchestra is completely dependent on devil-take-the-hindmost microphones, and the singers have to be careful which way they turn their heads to keep from disappearing vocally, but the general effect is soul-satisfying — a really fine experience.

Putting the shell back in place (I wonder how they do that without tearing it down and rebuilding it) and returning to symphonic music, the soloists in concertos get little or no benefit from the shell. They are so far down-stage, meaning forward, that the second triangle player gets more help than the soloists. Yet they arrive at a beautiful performance without exception. I am still merely a member of the audience as I speak, and have never asked what means they use to make their playing sound so good, but it does. Possibly the answer is that they are all such great artists.

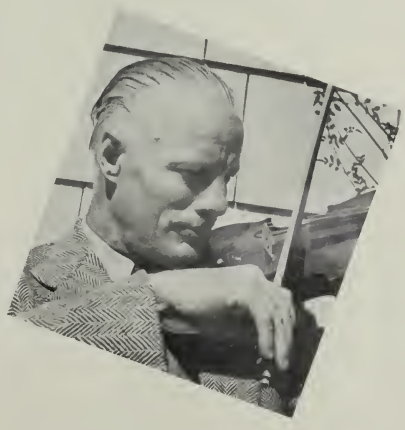
Both in the matter of conductors and soloists Los Angeles is treated every summer to a list of performers that is exciting to read, and they all seem to enjoy the concerts fully as much as we enjoy their playing or singing.

The conductor has a new significance here. His magnetism — so sure of its appeal in the closed hall — has to take on different proportions. He speaks through the music and his message is less personal; he may employ any gesture or physical mannerism he likes — most of us don't even see what he does, but we hear. We perhaps respond to his personality as much this way as ever in any other, and we certainly have our opinions of the popularity and attractiveness of each conductor. The idea that this is a different medium for them is borne out by the fact that the greatest success is often had by one whose winter standing is not as high. It would be silly to suggest a set of rules for Bowl conductors, but considerable experience shows us that an unselfish dash through the masters' works, letting the music speak entirely for itself, is more rewarding than precious readings, no matter what conviction these may have behind them.

In the concert hall, with a well-rehearsed orchestra, the opposite is often true.

It is hard to guess how great an influence these concerts have had over the cultural life of this part of the world, but if you'll take into consideration the following necessarily incomplete items you can add them up to a fair idea: (a) You have at minimum prices an established course in the world's greatest music; (b) you have soloists and conductors who cannot be surpassed or even equalled in most parts of the world; (c) you have an unforced reverence for the highest forms of art and culture, and (d) you have atmosphere, not borrowed but created and felt, and carried to the farthest reaches of everyday life. Every one of the thousands of listeners takes home a little parcel of nobility that he or she had great pleasure in gathering up.

If you haven't been there, go. You may have an idea that hard seats and soft music have no charm for you, but you'll forget all about the hard seats even if you have no cushion, and it is always a swell show!

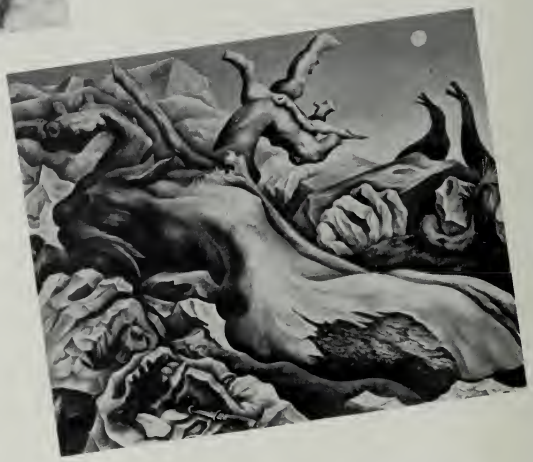


Robert Russell Bennett, musician and composer



Left: Nieves

Below: Landscape



Rivera
has a good look
at his work

Photographs courtesy of the Golden Gate International Exposition





Above: Portrait of Lupe Marin, from
the collection of Lupe M

CONVERSATION WITH DIEGO RIVERA

Dorothy Puccinelli corners Diego Rivera at the Golden Gate International Exposition

"I do not know how to say what is good art and what is bad. Good and bad art, what is it? Every painting is the direct expression of the artist who painted it — and it is a means of releasing emotion, the same emotion fundamentally that is at the base of love, of hate, of religion, of art, of everything. It is sex primarily, nothing but sex in many transformations and expressions.

That is the function of art to the painter, the release of emotion. To the one who looks at it, it is nothing but a mirror in which he sees, or does not see, his own emotions, and these emotions may be very different from those of the artist when he painted the picture. A picture therefore is either an adequate vehicle for the release of one's emotions, or it is inadequate. How can it be either good or bad? Good or bad, in art—what is it? I do not know.

My mural which I am painting now—it is about the marriage of the artistic expression of the North and of the South on this continent, that is all. I believe in order to make an American art, a real American art, this will be necessary, this blending of the art of the Indian, the Mexican, the Eskimo, with the kind of urge which makes the machine, the invention in the material side of life, which is also an artistic urge, the same urge primarily but in a different form of expression.

In the center of my mural there is a large figure—on one side it has the neck of Quetzalcoatl, elements from the Mexican Goddess of Earth and the God of Water. On the other side the figure is made of machinery, the machine which makes fenders and parts for airplanes. On one side of this figure there is the northern culture, on the other the southern art, the art of the emotions. People are working on this figure, artists of the North and South, Mexican and North American. I have also Fulton and Morse, artists who, as well as being painters, invented the tools for the industrial revolution, the telephone and the steamboat, the means of transporting ideas and materials. From the South comes the plumed serpent, from the North the conveyor belt. So that is my idea which I am trying to express in this mural. That is all — the two arts working together to create a greater art form, a more complete expression.

In both of the Americas I see a great many people who paint as nearly as possible like Picasso, like Matisse, like Cezanne — not like themselves, like some European they admire. Picasso — he paints from his emotions, his own emotions only. If he thinks he copies some other style, the Greek perhaps, even then it is not Greek art or what he thinks he copies that comes out, but something else, because of what Picasso puts into it himself when he paints. So then he assimilates what he has copied, and soon his expression is all Picasso.

Here in this building there is a man carving wood. This man was an engineer, an educated and sophisticated man. He lived with the Indians and then he became an artist, and his art for awhile was like Indian art — only not the same, but a great deal of Indian feeling had passed into him and it came out in his art. Now, what he carves is not Indian any more, but his own expression — and his own expression now has in it what he has felt, what he has learned from the Indians. That is right, that is the way art should be. First the assimilation and then the expression. Only why do the artists of this continent think that they should always assimilate the art of Europe? They should go to the other Americans for their enrichment, because if they copy Europe it will always be something they cannot feel because after all they are not Europeans.

I do not think that the capacity for artistic expression has anything to do with race or heredity. Opportunity, merely. In this civilization we are more crowded, more hurried, and we are made to do from childhood many things we do not want to do, so that what is creative is killed, at least it is forcibly turned into other channels than the artistic because of the pressure against true artistic expression. So people of this civilization express their emotions in other ways than in art, and it is a very poor place for the artist to function. In the South where life is simpler, or even farther north where there is not the same social structure and not always the system saying do this, do that, you must, you must not — there it is easy for the people to make art. Look at those little bone and ivory figures the Eskimos make, the baby seals, the walruses — better than the things we put in galleries, much better. It is so easy for them to make art because they do not know that they are artists and that art is something apart from life, and that to make it one must be either a genius or crazy. They make it because they love the animals, they hunt them for food, they kill them, their emotions are bound up in the animals — and so they put this emotion into these little carvings. They have not had their emotions squeezed out of them and so they can function as artists.

Our educational systems, our business life, the whole economic structure, all this is the most perfect and efficient system — for what? For the mass production of idiots. Do I think things can be made better by encouraging art, and by doing so little by little make changes for the better in the economy we live in? As well give to a man with a bad cancer a little pill of aspirin."

FOOTLIGHTS or KLEIG LIGHTS

By SIR CEDRIC HARDWICKE

Much of the difficulty in which the theatre finds itself today can be attributed to the directors. They have become too artistic. They forget their audience. To the health of the stage nothing could be more detrimental. Certainly he who harmed the theatre most was the man who put a fourth wall on the stage by considering the audience as merely a boundary for the movement and speech of the performers.

It was not so with Shakespeare. He took his audiences right into his confidence. To them his immortal soliloquies were addressed. He did not write for the actors, but for the people who came to see the plays.

Shakespeare, the faultless master of theatrics, knew that acting is not the prime task of the performer. It is only the material with which he works. In actuality the actor's job is to sense the mood of an excursion crowd from the country — and pull the stops accordingly.

For the thespian it is a tremendous responsibility. An average theatre audience comprises a heterogeneous collection of individuals, old and young, sophisticated and unsophisticated, wise and foolish, virtuous and vicious. Members come from every class of society. Each unit brings different experiences, points of view, intelligence, profoundly affecting personal attitudes toward a drama.

Yet such is the herd instinct and so strange is its influence on separate entities that once an average audience has assembled — usually about the middle of the first act—and the play has begun to take effect, not only is a very definite mood established, but the audience becomes a part of the whole; the spectators apparently respond in unison to the business and emotion of the stage.

It is not to be supposed, however, that these mass moods are the same. Every actor knows that there is a vast difference between a Monday night house and a Saturday night house. And there is certainly an even greater variation between ordinary audiences and those of convention weeks and auto-show nights.

A certain line may be received in complete silence on one night. But at the next performance the same line may elicit great laughter, not only from one person, but from everyone in the house.

It may be argued that this is due to the actor and the variations of his performance, but I believe that the cause can usually be traced to the audience and its mood. On the screen there can be no question of the actor's varying in his performance. I have often taken the trouble to see the same film several times on separate occasions. And I have noticed that the reactions of film audiences, and my own, vary to an even greater extent than those of the theatre.

Thus on the screen the actor is at the mercy of audience moods; he cannot correct his performances to harmonize with the mass feeling dominating the house on a particular night. Happily, that is not true of the theatre. On the stage an actor can, and must, sense the kind of audience he is facing.

That an actor engrossed in the subtleties of his part has little time to spare for studying his audience is a common belief. Such is far from the truth. An essential quality of any good actor is the ability to have all of his faculties, including heart and brain, under complete control.

Outwardly, he is portraying, in as convincing a fashion as he can command, the character he is supposed to represent. Inwardly, the passions and emotions of the part occupy, as it were, the antechamber of his mind, while he himself retains possession of the innermost recesses. Thus, in a scene electric with emotion he is the one person in the theatre who must not be carried away by emotion.

Great actors of the past have combined this dual art of simulation and of clear thinking so successfully that they could even count the house while going through a tense scene. Garrick and Thomas Kean were once playing a scene from "King Lear," which, before the performance, they had doubted would grip the audience. In a dramatic pause Garrick whispered to his colleague: "It will do, Tom. I can see it in their eyes."

This very reserve to which he is trained in the theatre frequently causes a fine stage actor to fail upon the screen. In films, he does not have to remember exits and entrances; the future audience concerns him only in a general way. He is free to lose himself entirely in his role. But the stage-trained actor, unable to forget theatrical technique, often continues to withhold that certain part of himself when he appears before the camera. The result is that, in contrast with the capable screen actor, he will seem to be controlled.

While the cinema permits the actor a greater opportunity for giving himself completely to his part, it presents other factors that more than nullify that advantage. All successful actors, to a certain extent, must persuade themselves that they actually are the characters they are attempting to portray. In the theatre this illusion is aided by the stage settings, the other actors, and a black fourth wall which, in a sense, cuts him off from his audience and other disturbing factors.

To secure the same illusion on a studio floor is extremely difficult, if not impossible. But rarely is the set entirely convincing to the actor. Scarcely ever completed or correctly colored, it is surrounded by naked lights, cameras, and an army of electricians and stagehands in shirt sleeves, wearing a fixed expression of utter boredom and contempt.

My own personality and confidence lie in my make-up box, and it is only on the stage, where I am cut off from onlookers by a blinding barrier of light, that I can successfully imagine myself to be someone else. While filming, I often endure agonies of self-consciousness. In the intervals, sitting with a yellow face and moustache in the studio restaurant eating among other people, I feel like a blithering idiot.

As there is seldom more than a few minutes of work at a time in pictures, there is no continuity of action for the actor. He has little opportunity to develop a part gradually and logically. So he can trust only to the ability of the director and to luck that the film, when edited, cut, and joined together, preserves a consistency of character. *(Continued on Page 38)*



Photograph courtesy of Golden Gate International Exposition

GLEN LUKENS: CERAMIST

By Harry Baskerville, Jr.

That ancient and honorable craft, Ceramics, has enjoyed a well deserved upsurging in Southern California during the past decade. Certainly no one person has contributed more to this movement than Glen Lukens. As Head of the Ceramics Department at the University of Southern California, Glen Lukens has been sore pressed to accommodate his crowded day and evening classes. But it is as an artist that Lukens has made his long range mark on ceramics.

A small man, deceptively quiet and soft spoken, his potter's wheel reveals the underlying strength and forcefulness that is his. His way of life is exceedingly simple and close to the earth. His work shows it.

Because of the pressure of his classes and the fact that each of his pieces is a work to be finished before another is begun, Glen Lukens produces only some one hundred and twenty pieces each year. He uses native clays and glaze materials in all his work in the belief that they are basically more meaningful to an artist working here. In his yearly trips to Death Valley he relaxes from the tension of a school year and, more important, scours that rich reservoir of mineral deposit for the ingredients he needs in his constant search for new glazes and glass. Possibly the most spectacular result of such expeditions is Mr. Lukens' rediscovery of a raw alkaline turquoise glaze which had been lost to the ceramist since the Egyptians used it three thousand years ago. Oregon State College, impressed by these scholarly researches and important discoveries, recently awarded him their degree Doctor of Science and Ceramics.

The insistent demand for his work for display and exhibition reflects his accomplishments as an artist. In 1937 a group of pieces was shown in eighteen galleries in Finland, Sweden, Denmark and England. This show completed its tour in New York's Museum of Modern Art. The Honolulu Gallery of Fine Art gave his work a one-man show in 1937. This year the New York World's Fair is featuring Lukens' ceramics in a small outdoor living room. The London Studio recently reproduced a group of photographs as illustrations for an article discussing his work.

With a personal philosophy which integrates itself naturally and comfortably with his manner of working, he believes that each day is a complete and self-contained unit "to be vitally felt, but not resisted" and that each piece should be a final statement. No two Lukens pieces are identical in form, texture and color because the making of each piece is a wholly separate experience. Lukens insists on this form of speech freedom.

Strength in form, frankness in texture, sympathy in color — these are the technical demands placed upon each piece. Its basic intellectual premise is usability. Glen Lukens reveals his authoritative craftsmanship in his forming and dressing a piece. His artistry shows itself in sensing that precise instant of its completion.

Glen Lukens
Lives and Works in a House
Designed by Raphael S. Soriano



A built-in automatic record changer



A storeroom with a solid wall of sandblasted glass which illuminates the terrace



Bowls by Glen Lukens



The entrance on the north side of the house



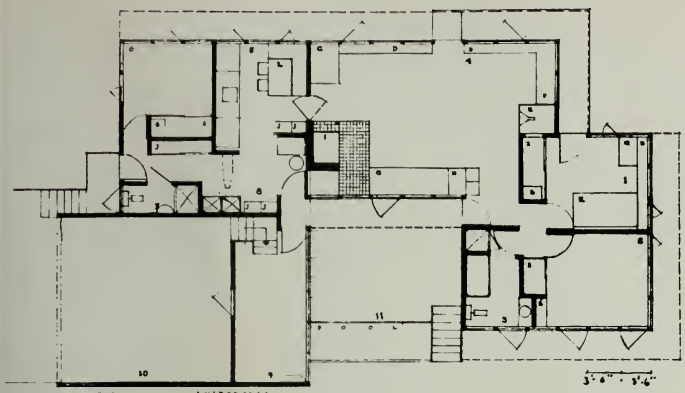
The fireplace opens on two sides

THIS house is built in the midst of a luxurious thirty-year-old garden. It opens to the outdoors from both the north and the east. In the development of the plan everything was done to avoid the destrucion of the fine old trees, the planting and an existing green house.

The walls of the living room are paneled in Ailon plywood and the floors completely carpeted in a sand rose. A built-in couch is upholstered in an olive green. The drapes are dyed yellow.

A deep fireplace in the living room is open on two sides and extensive built-in shelves and cabinets have been made an integral part of the design and serve as storage space for Mr. Lukens' fine ceramics.

Off the garage there is another room also for storage, the east wall of which is entirely of sandblasted glass. At night reflectors inside the room illuminate the suspended terrace.



RESIDENCE FOR GLEN LUKENS . DESIGNED BY: RAPHAEL S. SORIANO 1207 MIRAMAR ST. LOS ANGELES, CALIF.



Mr. Lukens decorates the ventilators

The steps to the terrace on the south side of the house

Photographs by Baskerville and Julius Shulman





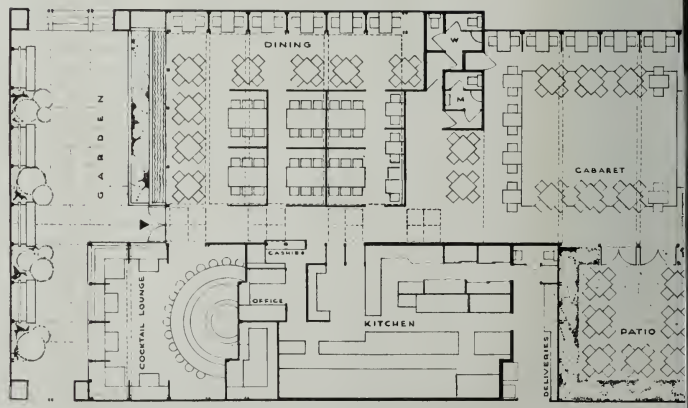
GRANDVIEW GARDENS RESTAURANT, CHINA CITY

ALTHOUGH the Chinese have been in California nearly a hundred years—seldom has the opportunity been afforded them to create a new building entirely adapted to their own needs. It was with a great sense of the opportunity afforded and with a keen desire to create an honest building which would do violence neither to the Chinese nor the American spirit that the design of the Grandview Garden Restaurant was undertaken.

No effort was made to copy monumental Chinese architecture. Instead a strong effort was made to capture the spirit of the domestic architecture in the interior of China.

The building is Redwood. As a finish Redwood seems especially appropriate. In this particular design it was also the most economical. Each board was exposed on both sides, serving as interior as well as exterior finish.

In certain places where light and a limited view were desired, alternate boards were omitted and their place taken by long sheets of glass. The result is a screen, half open, half solid, through which diners catch glimpses of Chinatown and passersby see only enough to arouse their interest.



DESIGNED BY HARWELL HAMILTON HARRIS



A quiet pool under the eaves helps to give a sense of quietness and seclusion. The benches serve as braces for the wall which is of the same construction as building.

Photographs by Imandt



Crumpled aluminum foil insulation is left exposed in spaces between the rafters and becomes part of decorative scheme.



The enclosed formal garden opening off the dance floor is paved with cement to use either for dining or dancing.

CONSTRUCTION	COLOR
Exterior: Redwood	Table tops:
Interior: Redwood and	Deep crimson
Douglas Fir Plywood	Upholstery:
Walls: Sound insulated	Vermillion
with rock wool	Door and window
Heat insulation in roof	trim: Deep
Ceiling finished in	olive green
aluminum foil	Interior plywood:
Roof: Wood shingle	Pale olive green
Floors: Cement	Exposed framework:
Bar: Natural Redwood	Black
Garden paving:	Roof: Mustard yellow
Cement and brick	

BUILDER, MYERS BROS.

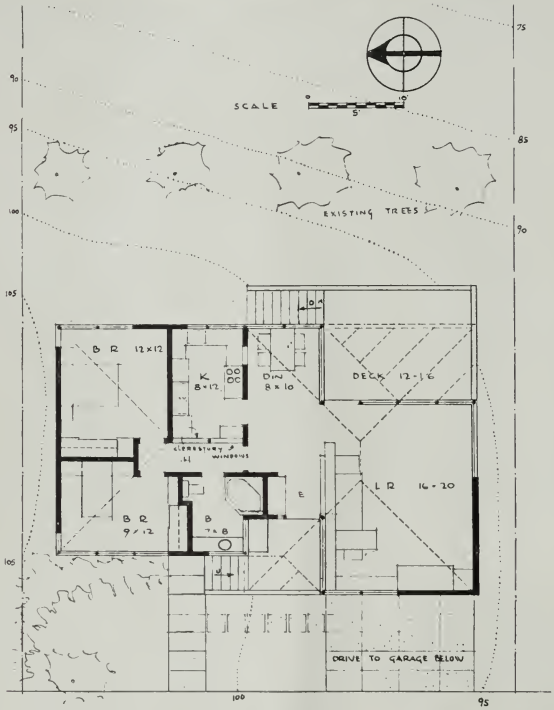




Every effort was made to keep the structure, materials, furniture and lighting in a homogeneous composition.







House for Miss Urcel Daniel
Designed by Gregory Ain
Los Angeles

THE problem confronting the designer was to provide a home for a single person which would call for a minimum amount of upkeep. To achieve this, a compact work room with kitchen and laundry in a single unit was devised.

The living room, dinette, entry porch, and deck are treated as a single area with unity achieved by a symmetrically hipped ceiling. Above the living room the ceiling is left open with the framing members forming pergola beams.

Clerestory lighting has been incorporated into the interior hallway and brings the afternoon sun into the kitchen. A recessed triangular trough lights the center of the house. At the rear, there is a large view to which the house opens with enormous window areas, and a living deck.

Most of the furniture has been built in. A five-foot bookcase in the living room is arranged to screen the entrance. A large part of the lighting is indirect.

The entire house has an open, fresh atmosphere designed for informal living and making minimum demands upon the occupant.

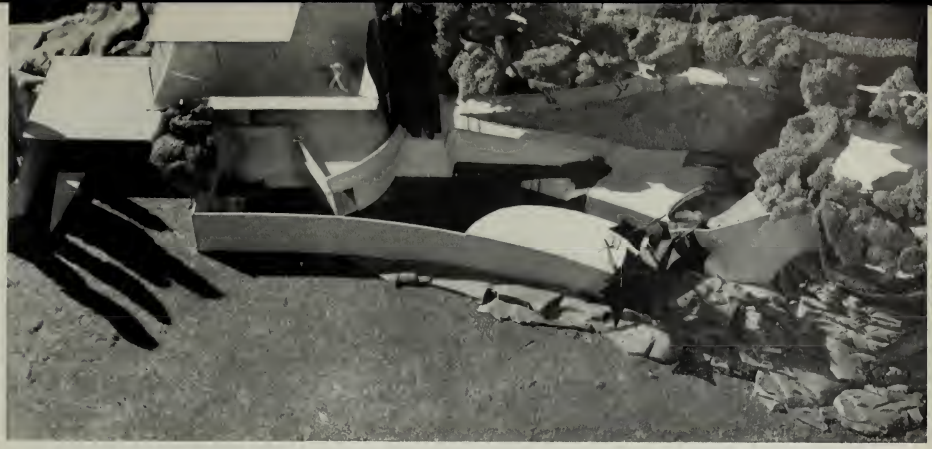
Julius Shulman

The above photograph of the exterior shows the high windows which were built near the ceiling for privacy on the street side. In the view on the right the large window is also placed high in order to overlook any house which may be erected on the adjacent lot.



CONSTRUCTION	COLOR
Exterior: Stucco Structural wood posts Outswinging casement hardware Mineral roofing	Exterior and interior trim: Olive green Roof: White

BUILDER: C. J. AND CARROLL NORDQUIST



The house and landscape are designed as a single living unit as shown in the author's working model. Earth forms are carved out of the hillside with ramps connecting level areas.

Photographs courtesy of Pencil Points

THE HANGING GARDEN

By JAMES ROSE

This "hanging" garden follows the natural contours, and the earth forms are accentuated by planting, walls, paving, water and steps from one level to another.



IT SEEMS that the first "hanging" gardens were built under the orders of Nebuchadnezzar, King of Babylon, about 600 B.C. They were built in the hills overlooking the Euphrates. The walls, which ranged from seventy-five to three hundred feet high, held a series of level terraces, and provided space for princely sport without the indignity of falling down the hill. The story goes that one day a poet named Razzendahcuben, who frequently made fun of the realm and was therefore never recognized by Nebuchadnezzar, looked at the gardens from the bottom of the hill. The great terraces projecting far beyond the natural slope, and the walls building to a climax against the sky filled the poet first with awe and then with fear least the stones and earth should topple and slide, like an avalanche, upon the citizenry.

Razzendahcuben gasped. He pointed a gnarled finger, which looked for all the world like a diseased olive branch, and when he could speak, shrill, incoherent sounds issued from his throat. His actions were so unusual that a crowd gathered to watch. But Razzendahcuben was no fool. He took his time, and after the entire populace had turned out, he drew his body erect and waited for silence. His white face had a timeless expression, and his eyes calmly met the future. "They're hanging," he said in the low, vibrant voice of one speaking a profound truth.

The effect was remarkable. Mothers drew their children close. Young men wanted to enlist in the army. The daughters of Babylon stopped giggling. In fact, the effect was so remarkable that Razzendahcuben saw clearly he could do no better than repeat himself which he did several times allowing his voice to rise in both pitch and emphasis. When he had exhausted the range of his voice and a little more, he pointed an accusing finger at the gardens of Nebuchadnezzar. By this time, the citizens were in an oratorical frenzy, but when they saw the gardens actually *were* hanging, they turned and fled for their lives.

The king immediately realized that something must be done to restore the confidence of his people, and to prevent the recurrence of mob hysteria. After careful thought, he outlined a plan which is remembered to this day. He appointed a Board for the Approval of Hanging Flowergardens, which became known as the AHF, and functioned in the name of morality, safety, and civic pride. It set up a system of standards for hanging gardens. First of all, they were not permitted on hillsides, and then they could be "hung," so to speak, only under the supervision of an official executioner. This made a particularly fat job because no one wanted to be known as "The Executioner of Hanging Gardens," and it curiously fell to Razzendahcuben, the poet, who was so despised by the king.

Luckily, we have few such restrictions on gardens in California, and it is still possible to do a creditable job because of our superior knowledge that even a hanging garden cannot fall upon you. Of course, we must still guard against poetic fear for now and then one hears fervid arguments about a curved line being "natural" and interesting and a straight line formal and arbitrary.

Scientific experiment in psychology proves that the human eye cannot follow a curve without a series of readjustments just as mathematics proves that a straight line

(Continued on Page 37)



TWIN HOUSES IN ENCINO

For the Maurice Berksons

Houses and Interiors

Designed by J. R. Davidson



THESE two houses located on six acres of fruit trees and flowers were designed on an almost identical plan for the personal requirements of the owners. Variation was achieved through landscaping and certain exterior details with a different choice of interior colors and furnishings. Both houses were oriented to exposure and view while providing separation and privacy.

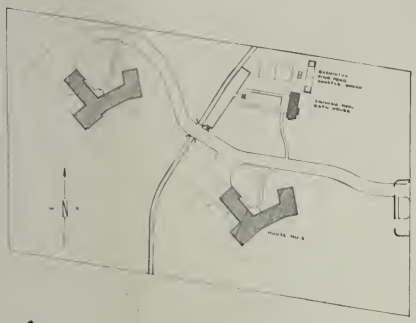
On entering the electrically-controlled gate, the first house is that of the daughter and son. A winding road through flowers and peach trees leads to the parents' house with its lily pond and sunken garden. Each of the houses has a three unit plan. The social unit consists of a vestibule, hall, living and dining room, a service unit with pantry, kitchen, storage, servant's room, and a sleeping unit of three bedrooms with dressing rooms and baths.

The children's house is done in egg shell with accents of green and copper metal in some rooms and Chinese red in others. The color scheme of the parents' house is a variation of delicate blue, mulberry, and dusty pink.

A natural cotton rug in rough weave has been used throughout both houses. Indirect fluorescent lighting is used in living rooms and dining rooms for a mild diffused lighting effect.

Provision is made on the estate for recreational sports centering around a large swimming pool.

House number one is that of the daughter and son. The winding road leads to the second house occupied by the parents.







Indirect fluorescent lighting is used in the living room. A natural colored, cotton, rough weave rug covers the waxed natural colored cement floor.



The built-in seat by the fireplace is covered with beige and white rough woven material. The mantel piece is of satin finish copper.

Julius Shulman





At left is a view of the dining room which is an undivided portion of the living room. The table is of bleached mahogany with satin finished copper legs. The rattan chairs have cushions of tan Fabricoid.

BUILDER, LA BREA CONSTRUCTION COMPANY

ARMORY IN CALIFORNIA

The United States Naval
And Marine Reserve Corps Armory
Architect, Stiles O. Clements
Structural Engineer, Clarence Stacey
Chavez Ravine, Los Angeles

THE complete training facilities of the new armory will include administrators' and officers' quarters, auditorium, library, class and mess rooms. In architectural style the classic background has been given a rugged quality appropriate to the purposes of the building, and a certain local color has been added to the adroit handling of the detail.

The exterior walls are exposed architectural concrete. Sculptured panels cast in the same material, are decorative features of the entrance to the administration building.

The largest and most important enclosed space is the enormous drill hall with a clear unbroken floor space of more than 30,000 square feet. A balcony running track will also serve as a spectators' gallery. The roof of this hall is completely unsupported except for the outside walls. This roof is the outstanding feature of the building, standing with a clear center height above the floor of 45 feet. It is the largest Lamella roof on the Pacific Coast and one of the largest of its kind in the country. It measures 123 feet by 254 feet. The construction operations on the building were carried out under the supervision of the mechanical department of the Los Angeles County Board of Supervisors, in consultation with the architect.



Supports of the balcony — running track in the drill hall



Broad steps to the official entrance showing three magnificent bronze doors with bas-relief decorations



Giant pillars in martial rank of fours serve as impressive support for sides of the great drill hall

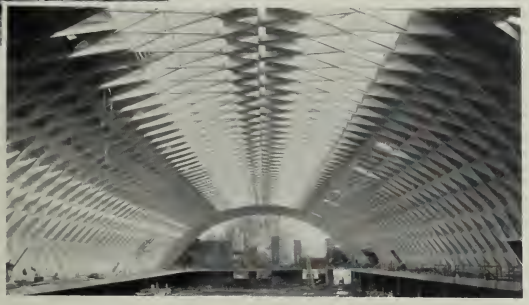
Ralph Samuels





Entrance hall paneled in wood.

The Lamella type roof, one of the largest of its kind in the country, is entirely unsupported except by the side walls.



A view of the building during completion showing the roof of the drill hall in the background.



A MAHARAJAH IN AMERICA

Country Home for Sir Yeshwant Rao Holkar, Maharajah of Indore

Architect, Donald Beach Kirby, A.I.A.

Interiors, Robert Hiden

THIS house was designed as a setting in America for the informal vacation of the Maharajah of Indore, his wife, and child. Architecturally, the building is modern though it was specified that the design be not too severe. The arrangement of the general plan provides maximum privacy. The building which stands on a large corner in Santa Ana is effectively cut off from the street sides and opens in the rear to spacious lawns and gardens. Two terraces on the second floor are pleasant open living spaces for the bedrooms. The exterior of the house is uncomplicated and well balanced, with a feeling of privacy for the owners without being unpleasant or forbidding.

The interiors were designed after thorough research on Hindu fabrics, colors, and woods. All furniture, carpets, lamps, and accessories were created with a modern-Eastern flavor.



1

1. The front exterior of the house for the Maharajah of Indore. The entrance has a geometric formality which is a statement of a wish for privacy. The bedrooms on the second floor open on the two terraces.



2

2. A bedroom decorated in neutral tones. The beds are arranged along two sides of the wall against a square corner table. A dressing table of interesting design occupies the corner window.



3

3. The floor is polished jungle green rubber. The room is carpeted in a very heavy off-white rug. Fireplace is polished glass. The glass curtains are loosely-woven wool and silk with draperies of Persian design.



The walls of the master bedroom are hung in a blue green grass cloth.

Seven-foot bed has a tufted head and is covered in a green silk diagonal weave twill.

Woodcock





A special specification made by the owner was this scarlet grass cloth in the upstairs hall.

Builder, Allison Honer



Maynard Parker

A red New England barn



The Residence of Mrs. Hazel Hartman

Architect, George Sprague

Interiors, Hazel Hartman, A. I. D.

CONSTRUCTION	COLOR
Exterior: Redwood Walls: Full paneling in living room Authentic antique wallpapers	Barn red with white trim

BUILDER: BEN K. TANNER

THIS house is an almost exact adaptation of prototypes in style found in New England. The form is commonly known as "salt box." It is characterized by the balanced symmetry of the front elevation with window above window equally spaced with the door as an axis. Using this symmetry as a premise the entire house takes on all the quality of its austere colonial New England forbears.

The lot which is pie-shaped permits the clean, prim lines of the house to be viewed from all angles and since the widest part of the lot is in the rear it has been possible to develop a pleasant and comfortably sized garden.

Structurally, the chimney is an unusual feature. It occurs in the center of the house and four flues are gathered into it.

The charm of the "salt-box" type house is its simplicity of conception and straight, prim lines. There is a delightfully fresh and naive quality in the style. The color, which is barn red with white trim, while somewhat startling is quite in character.

The interior, entirely furnished with carefully selected antiques, is in complete harmony with the period of the house.

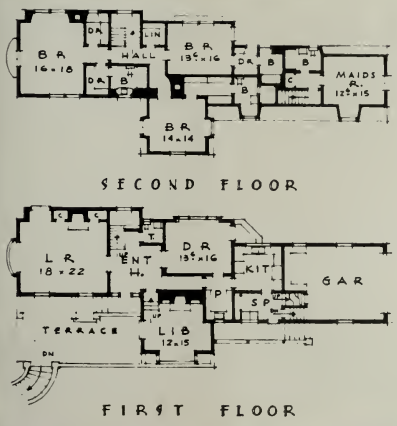
Miles Berne





CONSTRUCTION	COLOR
Exterior: Hand-split cedar shakes and stone	Cedar shakes treated and over-glazed
Roof: Shingled	Trim: Off white
Interior walls: Natural pine paneling and wallpaper	Living room: Pale green
Living room: Wood paneled	

BUILDER: FRANK A. WOODYARD



The Residence of Mr. and Mrs. A. H. De Friest

Busch Gardens, Pasadena

Architect, H. Roy Kelly, A.I.A.

THE problem involved here was to fit the house to the contour of a steeply sloping site and to plan its relationship to several large oak trees.

It was the owners' desire that the important rooms have access to a walled garden in the rear and a front terrace directly overlooking the arroyo to the west and south.

The living room is partially wood paneled and painted a soft pale green. The library is fully paneled in natural pine. The entrance hall, dining room and bedrooms are in colorfully figured wall papers.



The living room is pale green with partial wood paneling.

Haight



NEW PRODUCTS AND PRACTICES

Editor's Note: This column is a regular feature of California Arts and Architecture. Further information on any item may be had by writing to the Technical Editor, California Arts and Architecture, 3305 Wilshire Boulevard, Los Angeles.

LUMINOUS CEILINGS, WALLS AND DECORATIONS

The technique in the application of Ultra Violet, or "Black Light," in the creation of luminous effects upon both the decorative and utility standpoints has been steadily improving, according to John T. Shannon, manager and chief engineer of the Keese Engineering Company of Hollywood. Mr. Keese is the leading exponent and expert on the subject on the West Coast.

With the advent of a newer type of high intensity light sources, which are rich in Ultra Violet at wave lengths between 3100 and 4000 angstrom units and the development of new types of roundel filters of high transmission of these wave lengths, plus steady improvements in the brilliance and fastness of the fluorescent paints, "Black Light" has accomplished results that have been outstanding.

These new high intensity light sources themselves do not radiate rays at all injurious to the eyes. In fact, they are standard commercial light sources used in industry for artificial light in manufacturing processes. The filters used would not pass any of the injurious rays, even if the lamp produced them, so that a mild sunburn cannot be obtained from the lamps despite long exposure to their light.



One effect to be guarded against is that of eyeball and teeth fluorescence from the light of these "Black Light" units. While this is a perfectly harmless effect, there is, of course, a psychological objection. However, the eyeball and teeth fluorescence disappears when the light from the lamps does not directly fall upon the eyes or teeth. It is not present when the brilliance of the light given off by the paintings or decorations reaches a sufficient intensity to overcome the effect.

It must be remembered that this fluorescent paint (which comes in cans just like any other paint) actually gives off light. It absorbs the practically invisible light of the light sources and reflects it back in the form of visible (longer wave-length) light so that the paintings are actually luminous just as the new fluorescent tubes are luminous, although to a lesser degree of luminosity.

The real difference between the new fluorescent lighting tubes and the fluorescent paints is that with the tubes the fluorescent coating is on the inside of the tubes and in our case the paint or coating is placed on the walls and ceilings. While the brightness of the tubes is many times the brilliancy of the walls, the surface of the paints on the walls and ceilings is thousands of times the area of the tubes and therefore from this area quite a lot of actual light may be obtained as with a definite number of light sources. The more wall and ceiling area painted, the greater the lighting effect will be. Accurate mathematical calculations are now being computed to assure engineers of the finished results.

For years it has been the dream of many progressive lighting engineers to provide, by luminous walls and ceiling, all the necessary light for certain types of interiors requiring a relatively low order of intensity. This is now being done. To enter a room that is lighted in this manner, without any visible source of illumination, is a very pleasing and unusual sensation.

There are now twelve different colors of the fluorescent paints in lacquer enamels and translucent liquids for wall surfaces as well as dyes, dips, etc., for drapes and other materials. By the selection of proper colors for the surfaces in any or all combinations, it is possible to obtain any desired resultant color of light in the room with either cold or warm effects.

For instance, a woodland scene may be painted with the green trees, a lake of blue water and a blue sky. The resultant color of light from this painting would, of course, be a blue green. By adding the reds of the sunset to the painting, a practical daylight color of light or an attractive pink would be obtained, producing a rosy glow to the face and surroundings.

One can see that the effect would be objectionable if limited only by the imagination of the architect and decorator who may agree that a geometrical or other design may be suitable for one place and a pastoral scene for another. A job now being done consists of a mural of historical figures — another, 150 lineal feet, eight feet high, shows scenic effects as a background with figures in miniature in the foreground. The background effects varying from a hurricane to a brilliant sunshine with volcanoes spitting forth red flames.

It is now possible to obtain for this type of installation fluorescent carpets, plastics (with which some striking effects may be produced), acoustic plaster, wall paper, table glassware, table tops in any desired design, water soluble liquids — all of these materials plus the new small sized high power Ultra Violet lights make it possible to achieve some spectacular results.

A large number of theaters in various sections of the country have installed, and are now installing, "Black Light" lighting and decorations of this character. There is also a startling demand for this type of lighting for cocktail bars, etc.

Among the California theater installations are: the Academy, Inglewood; the Tower, Fresno; the State, San Diego; the Lido, Newport Beach; the Newsreel, Hollywood; the Hawaii, Hollywood; the Esquire, Madera; and the California, Sacramento.

Further information on "Black Light" and its uses can be had by writing the Technical Editor of California Arts & Architecture or Keese Engineering Company, 7280 Santa Monica Blvd., Hollywood.

IRONCRAFT BARBECUE INNOVATIONS

With barbecueing fast becoming America's favorite outdoor sport, new emphasis is being placed on the specialization of barbecue equipment. Ironcraft, Inc., of San Jose, California, has perfected a line of steel barbecue equipment that includes several exclusive innovations.

Recognizing that most people like to sit around their fire and enjoy it after the feast is over, Ironcraft has created the Slide-Grill, which combines the pleasures of a barbecue grill, hotplate and an open fire. After the steak is broiled and eaten, and the dishes cleared away, the grill slides back under the hotplate, leaving an open fire for cheer and reflection.



The Ironcraft Grillavator — Lever raises or lowers grill to proper distance from the fire.

Another popular item which is exclusive with Ironcraft is the Grillavator, in which a lever adjusts the grill to the proper distance from the fire for perfect barbecueing.

A recent addition to the line is a combination grill and rotary spit. The Barbegrill is made up of a grate which opens on hinges for convenience in building a fire, or for use as an incinerator. Projected above the grill on two arms is the new rotary spit, which holds roasts or chickens for barbecueing. The spit can be operated either by hand or electricity and locks itself in six different positions for even roasting. The rotary spit is also made on a separate frame to be used interchangeably with the Grillavator.

In line with the current enthusiasm for combining indoor and outdoor living, the Ironcraft Portable Barbecue Pit has been developed. A complete barbecue pit on wheels, made of heavy steel construction

as permanent and practical as a built-in pit, the Portable Barbecue Pit is streamlined in design and easily movable for use anywhere. It is fitted with standard iron wheels, and special balloon tires can be added. The Grillavator, Barbegrill or Barbegrill with Rotary Spit may be used on the Portable Barbecue Pit.

PALCO WOOL INCREASING IN FAVOR

With over twenty applicators already established in principal markets throughout California, application of Palco Wool insulation by modern blowing machines is rapidly increasing in favor among architects and home builders, according to Edric E. Brown, manager, Palco Wool Division of the Pacific Lumber Company.

Made from durable redwood bark, Palco Wool's insulating properties have long been recognized as outstanding. In addition it has always been easy to install in ceilings and walls by hand. Now the Palco Wool blowing machine brings another advantage, automatic fluffing and conveyance from outside the building to the point of application. The material is fluffed and blown in one operation and economically placed without muss or inconvenience to occupants.

Compact in every respect and light in weight, the complete machine is easily carried and operated by two men. It is reported that the high speed engine will blow the fluffed material through the flexible hose to a distance of 100 feet. Experiments show that the finished product is fluffed more thoroughly than by any previous hand or mechanical method. With the new blower, applicators have found that they can cover at least 750 square feet of ceiling surface, four inches thick, in an hour.

According to Brown, the applicators buy the Palco Wool from the local lumber yard and quote a completed installed job, making it easy for the architect to arrive at his costs.

LUDLITE FOR HOME USES

Imagine Ludlite Stainless Steel at a price you can afford! It required considerable imagination on the part of the Allegheny Ludlum Steel Corporation to foresee ways and means of manufacturing this remarkable product. Ludlite Stainless Steel, in a form and by methods and processes which would make it possible to bring this costly material within the price range suitable for domestic installations.

Stainless Steel, heretofore, largely has been confined in its application to streamlined trains, airplanes, expensive hotel and public institution installations, and the durable, useful, modernistic features of construction in modern architecture. Its cost was high, and for that reason it was believed to be limited in its use to such applications as above described, until the present manufacturer seriously took the problem in hand.

Now it is available for your home, as is fully illustrated elsewhere in this publication. The designer, the builder and the owner have a common point of agreement regarding the desirability and the good investment that is represented by installations of Ludlite Stainless Steel in many parts of the present-day home. Ludlite is being used with complete satisfaction, and increasing admiration, by all those who have taken advantage of this new material for such improved application in their homes as drainboards, splash-backs, work-table tops, hearths for fireplace, and other surfacing, such as shower stalls.

The live brilliance which is retained by Ludlite is improved with age. The pebble finish on drainboard decks, work-table tops and the like is easy to keep clean; it retains its beauty and brilliance; it reflects modestly the surrounding decorative colors; it is immune to marks of abuse; it is totally sanitary and untarnishable by any substance which may be used about the home, even the strongest disinfectants or lye water. Ludlite Stainless Steel has been produced in a thin gauge and rigidly mounted upon a strong, hard composition backing board, which adds to its indestructibility. It is therefore a composition of materials which will be stain-proof, heat-proof, vermin-proof, moisture-proof, in fact proof against any deterioration.

The lasting beauty and durability of Ludlite Stainless Steel results from the scientific combination of modern alloys; for instance, every hundred pounds of Ludlite contains, among other basic materials, eighteen or nineteen pounds of metallic chromium in its purest form, plus eight to nine pounds of nickel in its purest form. These alloys exert their noble influence upon the Stainless Steel to render permanent all of those desirable qualities.

THE THERMADOR BILT-IN RANGE

An outstanding feature of the Berkson ranch homes, described in this issue of *California Arts and Architecture*, is the Bilt-in Electric Range by Thermador. Designed to meet the public demand for a kitchen planned scientifically to suit the requirements of a particular home, this range combines kitchen convenience and beautiful kitchen styling in a degree never before attained.

The Bilt-in Range is composed of a number of individual electric cooking units, each being installed in the place it will best serve its purpose. Warming ovens may be placed directly adjacent to the pantry in order to facilitate service to the dining room. Baking ovens are installed at waist-high level to avoid arduous back-bending and to permit easy visibility of the interior of the ovens. And the flexibility of the Bilt-in Range permits the location of the actual cooking top under a window or wherever there is the most light.

The Bilt-in Range may be purchased in any combination of units. Moreover, cooking tops are available with two, four, six or any number of surface units. Thus, this range is in reality custom-built to the exact needs of each family. The Berksons, for example, in each of their ranch homes have installed two baking ovens, two warming ovens and a cooking top with six surface units. For larger or smaller homes the number of units may be adjusted accordingly.

Convenience is the keynote of this Thermador range. Because every unit is located in its logical place, cooking time and cooking effort are reduced to a minimum. The kitchen with the Bilt-in Range becomes a more efficient and less laborious shop in which to prepare food. Here is a range that will never go out of style. Because it is actually a part of the kitchen and blends with the general architectural design, once installed it becomes a permanently modern feature that will not require replacement every few years. This characteristic of the Bilt-in Range is important, for it results in a long range saving in dollars and cents.

Scientific kitchen planning has been the goal of modern kitchen design for many years. The Bilt-in Range is the first satisfactory solution. It combines all the many practical features of the conventional Thermador electric ranges with the added opportunity of designing the kitchen for greater convenience, eliminating needless steps and needless stooping.

The Bilt-in Range is equipped with Thermador's Super Speed rod-type surface units which provide an extremely fast yet most economical and efficient surface cooking element. Eighteen-inch oversized ovens accommodate even the largest roasters with ample space to spare. In addition to their spaciousness, these ovens are equipped with No-Tilt racks that eliminate spilling food, Equa-Flow units that assure an even brown baking, and the famous Noturn aluminum grid boiler. Both the racks and the rack supports are easily removable for quick cleaning. A blanket of rock wool fully insulates the ovens, providing economical cooking and cool kitchens.

All of the many modern features of the conventional Thermador electric ranges may be secured in the Bilt-in Range. Finish is available in either ivory or white enamel with chrome trim, or chrome throughout. Further information about the Bilt-in Range and other Thermador models may be obtained by writing to Thermador Electrical Manufacturing Company, 5119 Riverside Drive, Los Angeles.

NATURE'S FINEST THERMAL INSULATION

Puftrock is a granular form of cellular insulation, made from a mineral substance. The raw material from which Puftrock is made is a mineral deposit of Vermiculite, which is a micaceous ore, which is mined, cleaned from waste rock and other minerals, and reduced to specially sized granules. It is then subjected to temperatures up to 2000° F.; the granules expand in volume 15 times their original size.

Density. Puftrock is a featherweight material; it has been scientifically produced so that it is extremely lightweight, but just right to make Puftrock flow freely so that it may be poured from bags over the areas to be insulated without any further labor or work involved, other than merely leveling it off to the desired thickness. Puftrock automatically assures its best insulating density due to the fact that it does not require any packing, blowing, or stuffing. The size of the granules has also been scientifically blended so that the Puftrock when merely spread over an area or poured into the space between

(Continued on Page 36)

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NEW PRODUCTS AND PRACTICES

(CONTINUED FROM PAGE 35)

the walls thoroughly and uniformly fills the spaces and forms a uniform high insulating condition throughout any area over which the material is placed.

Insulating value. A very important factor and one that is not usually pointed out is that any quotation with reference to the heat conductivity is also based on a certain density so that it is very important that any insulating material should be put in place at its best density. Puftrock automatically assumes its best density as well as uniform density when simply poured out of the bags in which it is delivered over the area for which it is intended. Puftrock has a heat conductivity, according to recognized authorities, of .28 B.T.U.'s per square foot, per degree, temperature difference, per inch of thickness.

Fireproof. Puftrock is manufactured from a mineral base in a process which requires a temperature of 2000° F. This very fact indicates that it is absolutely fireproof, so that it may be poured over electric wires, around chimneys, or any other heated surface or area without the slightest danger of Puftrock burning.

Soundproof. Puftrock has very valuable properties for sound deadening and sound absorption. It also reduces sound penetration through a building when it is used principally as an insulating medium. Sound does not penetrate through any body of Puftrock because it absorbs sound or noises.

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THE HANGING GARDEN

(CONTINUED FROM PAGE 25)

is the shortest distance between two points. But we must be careful of the conclusions we draw from such data. It doesn't mean that one is good and the other is bad or even that a curve will make you restless and a straight line will be efficient. Neither a curve nor a straight line is conceivable as a thing in itself, except in text books, and garden forms depend on two things: (1) People and the human use intended; and (2) Materials and their inherent qualities. People are not designed by nature to follow any particular geometric pattern such as the rectangle or octagon, and the quality of materials can seldom assert itself with an arbitrary form. In other words, it is not form, materials, people, use: but use, people, materials, form.

This is clearly apparent when we compare the eclectic gardens composed of squares and rectangles and ovals strung along an axis, with, say, the rice terraces of China or the terraces for erosion control of dust bowl areas of this country. These are among the most magnificent landscapes of our times and they were made with no conscious attempt at form, but simply by following the natural contours of the earth and providing a succession of levels to absorb and control rain water rather than permit erosion gullies where the soil is washed away and the water floods the valley instead of sinking into the hills.

If we apply a similar technique to the hillside or "hanging" garden, we use the earth as a material with a quality of its own and adapt it to the particular human need. This does not mean we become "naturalistic," but that we simply and rationally follow the natural contours revealing the true plastic quality of earth, and at the same time provide for circulation and use. To do this, other materials such as plants, rocks, water, walls and paving are necessary, each acting as a structural foil against the other. For instance, water by itself is an indefinite thing with little or no form except that given to it by the surrounding materials. But when it is held, as in the illustrations, by a plastic material like cork paving, it assumes an integral form and becomes a reflecting surface for the flowering trees at a higher level. The trees in turn give shade to the ramp-path and establish a three dimensional rhythm accentuating the ground forms. And so on until the garden is no longer a thing or parts, but a simple, plastic flow of materials and use, house and garden, people and controlled nature, living and environment.

ART

(CONTINUED FROM PAGE 7)

wonder if a great many of these paintings and others of the well-publicized traditionalists would seem so out of place here in California. Most of them belong in tiny apartments or possibly in the parlor of a summer farm. Anyway, I know a great many Western painters who are going to have a hard time fitting into one kind of "American Tradition." Perhaps if everyone didn't talk so much about it and let Time (definitely not the magazine) take care of the matter, someone in a couple of hundred years could be intelligent about the whole thing.

Familiar to artists and dealers is the old refrain, "I'd like to buy a painting, . . . but the prices!" In response to this complaint, Raymond and Raymond Gallery is sponsoring an exhibition of contemporary Southern California artists which is one of the most stimulating shows of the year. The purpose of the exhibit is to offer excellent work by leading painters priced within the range of a moderate income. One look at the fine caliber of the paintings displayed dispels any notion that this is a studio rummage sale.

Since all of the important trends in Southern California painting are represented, here is a good opportunity to begin a collection of contemporary painting or find the right picture for the home or office.

If you like abstractions, there is work by Macdonald-Wright, Morse, Dorothy Hewes, Burkhardt, and Grace Clements.

That decorative problem might well be solved by Mary Stanfield, Klokke, Brasz, Frode Dann, Goodwin, and others who are showing still life and landscape.

If you go for color, there's Deutch, Murry, and Dickey.

Figure compositions, portraits, and the "American Scene," by Feitleson, Wilenchick, Bedell, Schoppe, Kohn, and others add to the range and variety of the show.

This is a good show. The best part of it is the fact that a group of artists of such diverse viewpoints got together to put it on. Take a look at it, and when you leave, tuck a painting under your arm.





Cliff May, West Los Angeles, Builder

★ By day this flower pot is a charming wall decoration. At night it is a source of illumination for the wall, path and flower area. This modern idea of combining lighting facilities with traditional garden appointments is also available in bird houses, bird baths, sun dials, simulated flowers and garden umbrellas.

Lighting a garden and patio doubles its use and enjoyment, and is in keeping with the California trend toward outdoor living. Southern California Edison Company Ltd., 601 West Fifth Street, Los Angeles, California.

Edison

The House That Is DESIGNED for LIVING

The architect's plans for this house include provision for ADEQUATE electrical wiring, because that is the basis of comfort and convenience for those who will live in it.

Adequate electrical wiring is the architect's concern because wiring is an integral part of the structure. It must provide plenty of outlets for appliances in use at present and new ones as they are required, as well as for lighting. If it does not, it will be a source of inconvenience and annoyance. If the building has to be rewired after it is completed, it will be much more expensive than if it had been done correctly in the first place.

Specify RED SEAL wiring in your plans and be assured a sound foundation for adequate electrical convenience both now and for the future.

NORTHERN CALIFORNIA
ELECTRICAL BUREAU

447 Sutter Street San Francisco

FOOTLIGHTS OR KLEIGLIGHTS

(CONTINUED FROM PAGE 18)

At the dictates of a producer a mass of material is made. Although the actor has control over it at the time of the shooting, he has little, or none, afterward. Perhaps, of some five efforts at the same scene, one—possibly the worst from the actor's point of view, but accounted the best by the producer from the lighting or technical aspect — is selected. Finally out of such episodic and disjointed pieces is shaped the actor's performance, not by himself — he has no say in the matter — but by the people responsible for preparing the film for commercial market.

It has been my unfortunate experience to see a selection of what I sincerely believed to be my worst performance of a part showing in a theatre for the public. It made me squirm to watch myself. Utterly helpless, I had the impossible impulse to get to my feet and react the part to my own satisfaction.

It is logical, but by no means entirely correct, to believe that seeing himself thus on the screen affords the actor an opportunity to correct his faults. As George Bernard Shaw once pointed out, he is more likely to correct his virtues, the very things that make of him an individual. If Irving had ever seen himself on the screen in tights, it is quite likely that he would have never dared to appear again on the stage as Hamlet.

The bulk of my own film work has consisted of playing literary and historical figures. In such characters an actor is circumscribed by traditions, legends, and popular idiosyncrasies, and there is little scope left for him to draw upon his imagination. In addition, the public has usually a preconceived and often biased mental conception of the character derived from old books and pictures, which the actor cannot possibly hope to satisfy.

Often, too, the film play has to contend with the natural drama of its setting. The majesty and grandeur of the Rocky Mountains, for instance, swamp the penny-novelettish stories for which it frequently serves as a background. The same mistake has been made with war films. Even the World War still looms too large to be made into a background for some trivial love story. "Journey's End" succeeded because the leading character was the War, and not some Belgian farm girl.

The camera is capable of achieving strange blends of the actual and the artificial not possible on the stage. This sometimes lends to screen stories a semblance of truth dangerous to the half-educated. People still exist who believe what they see in black and white, whether it be printed or photographed. At a screen performance of "Ben Hur" I heard two old ladies sitting in front of me say, "We don't get fine, big men like that nowadays."

But the real danger of pictures — as well as of the illustrated papers and the radio — is that they act as narcotics and discourage their votaries from using their imaginations and thinking for themselves. More and more the ordinary man is allowing his thinking to be done for him; opportunity and temptation are increasing for him to spend his leisure imbibing the impressions and ideas of the controllers of his commercial amusements. It is becoming harder for him to use his own brains; a process vital to any good form of entertainment, which demands an active cooperation from its audience.

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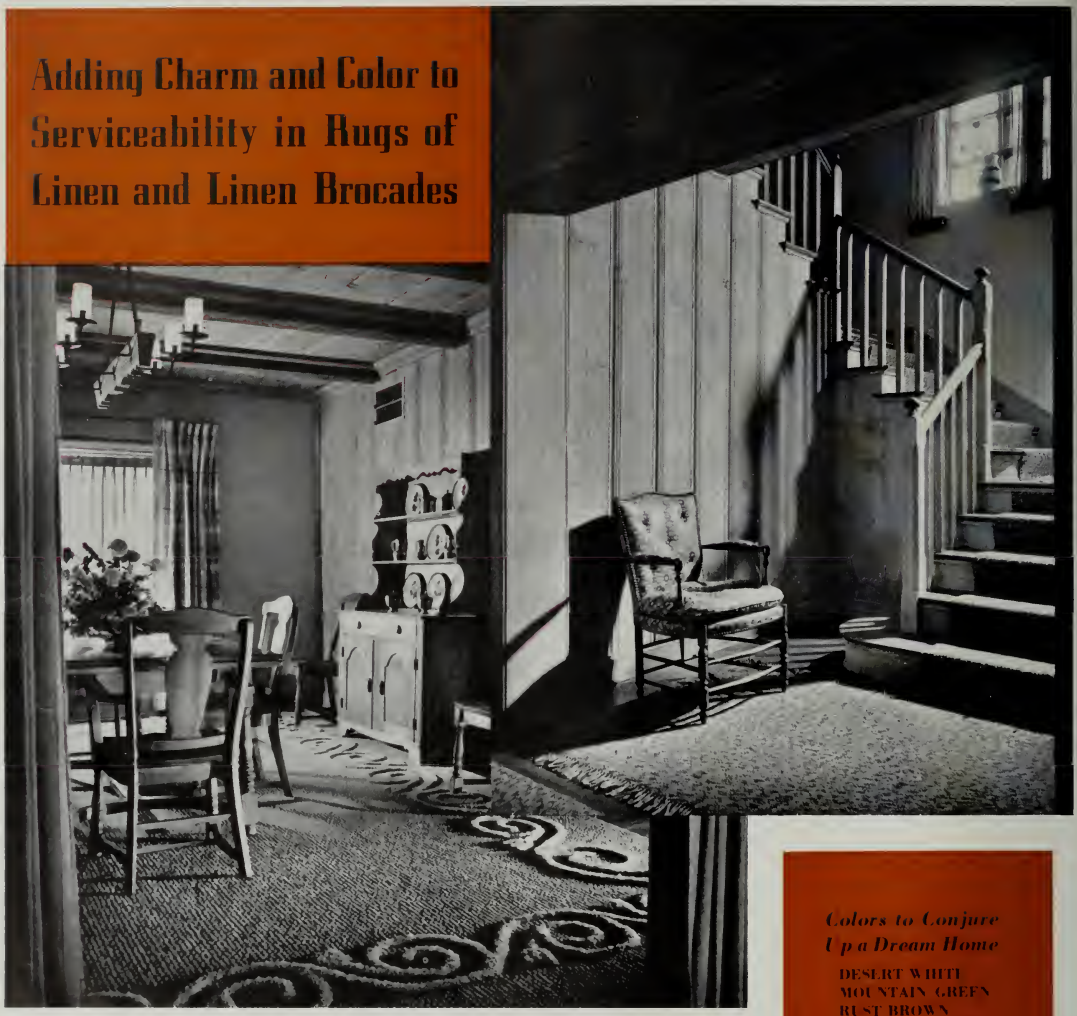
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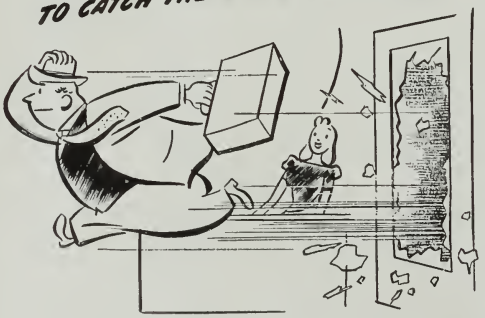
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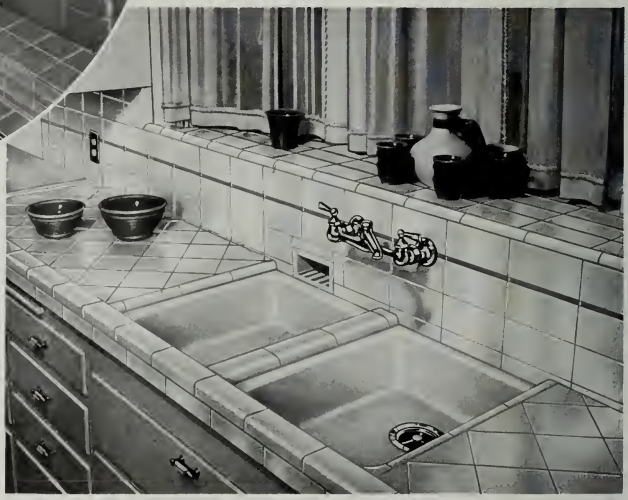
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DORIS ROSENTHAL

Doris Rosenthal, one of America's foremost contemporary artists, is a native Californian. In the past few years she has carved a special niche for herself through her sympathetic portrayals of the people of Mexico. Winner of two Guggenheim Fellowship awards for work in Mexico, Miss Rosenthal has made lengthy journeys into the heart of the country. She visited places where no other white woman had gone, attending the local fiestas and markets. During these visits, hundreds of drawings and sketches in oil on paper were made, which she later worked up into her major paintings. Doris Rosenthal has shown consistently throughout the United States and is currently represented at the New York and San Francisco World's Fairs.

Photographs courtesy Midtown Galleries



SACRED MUSIC

Painted from an episode in a crowded church on All Souls Day, the day of the dead. Miss Rosenthal was so impressed with the beauty of the religious ceremonies and festival that she later created this painting from the original models. *Sacred Music* has been purchased by the Metropolitan Museum of Art.

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SEPTEMBER, 1940



Seaward view through heat absorbing "Solex" plate glass in house by Richard J. Neutra

California arts and architecture

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ART

SAN FRANCISCO

In this age of eclecticism so many ideas have been grafted onto the primitive root of art that it is like a tree with many branches, each bearing a different fruit, to the confusion of those who would like to see a standardized harvest. It is difficult for some to perceive that all these branches are nourished by the same stalk, and are even of the same species.

Apparently more primitive peoples do not suffer from this difficulty. At any rate there is at the San Francisco Museum of Art a case labelled Art of the American Eskimo, and in it are objects varying from realistic representation to abstract symbolism; and these are not, as one might suppose, the results of opposing artistic theories but merely the adaptation of art to different uses. Some ideas require realistic expression and some symbolic, according to their nature, their use, and their audience. Perhaps for the Eskimo with his more homogeneous culture this is easier to understand than it is for us.

This theme for the essential unity of the art impulse is carried further in the large study gallery of the Museum where reproductions of Picasso's work hang beside selections from the art of peoples and times whose modes Picasso borrowed and assimilated, and finally injected into the stream of modern art. It is interesting to see that although surrealism, for instance, is a comparatively recent word, its forms crop up from time to time throughout the whole history of artistic expression.

Surrealism is well represented at the Museum this month by Stanley William Hayter's three galleries of paintings and engravings. The engravings are very beautiful arrangements of free line and tone, some of the lines in heavy white embossing achieved by deep cutting and polishing of the copper plate. Mr. Hayter's experiments in engraving techniques have led to such things as printing by running wet plaster onto the inked plates, so that the result is really a printed relief on plaster — which he then carves and paints. The lovely textural quality and freedom of line of the prints on paper are not so apparent in the plaster. Perhaps it is asking too much of one medium to make it do the work of three.

Dorr Bothwell's one-man show in the Art Association gallery could almost be called intellectual surrealism, if that is not a contradiction in terms. Her pictures are beautifully painted with an astonishing craftsmanship, and beneath what the Freudians might call the manifest content there is an almost epigrammatic literary symbolism, instead of the surrealist symbolism of the subconscious. The Meek, for instance, is a small flower growing out of a crack in a huge pillar, and toppling the pillar. This intellectual starting point is least felt in Table in the Desert, and Perfumed Night, which are perhaps for that reason the most emotionally moving. In this last picture a white cat with a nude female figure on its head rests in a mysterious landscape which contains a lily and a dead-white moon with clouds. The huge head of a cat figures also in a picture called The Primrose Path.

In the next gallery Kenneth Callahan shows paintings of mountains and woodsmen, and one large picture in browns called Man's Struggle in Civilization. This is an interesting composition of nude bodies in rather Grecoish movement. Two small paintings called The Storm and Cascade Landscape are pleasing. John Opper shows lively watercolors of landscapes.

LOS ANGELES

The other day I went out to the Los Angeles County Museum to see the exhibition of paintings and drawings by the "Old Masters." It is truly a great show and everyone was duly impressed. In fact every-

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one was so overawed that conversation was carried on in tones generally reserved for tombs and cathedrals. There was one happy exception to this. A little boy came in with his mother, planted himself in front of the El Greco, and announced at the top of his voice, "Jeez, but that's swell!" I'm afraid the visitors were horrified.

Now I'm all for treating these paintings with admiration and respect, but too many people forget that the creators of these masterpieces were men, not gods. With so much reverence about it, it is all too easy to use the term "Old Masters" as a club with which to castigate the "modern" painters of today. In the first place, the "masters" were not much different from our contemporaries. They got into quarrels and lawsuits, ran around looking for publicity, and some grew rich and others could hardly sell a picture. In the second place, many of them were so "modern" in their time that they almost starved to death.

Tintoretto may be an "old" Old Master, but he is certainly close to our contemporaries in spirit, if not in his paintings. I like to think of Tintoretto as the man who pulled off one of the neatest gags ever played on a mural competition jury. The best painters and decorators of Venice were invited to submit sketches and full scale drawings for the decoration of the School of San Rocco. Twenty days before the opening of the competition sketches, Tintoretto stole into the school and installed a mural. Complete in design, although it was still slightly unfinished, he offered it as a gift to the school. If the committee accepted, he would finish the painting. There must have been quite a battle, because the vote was only 51 to 21 in Tintoretto's favor.

Then there are all the Dutch painters. How we love them! It's a bit of a surprise to realize that most of them died in poverty, neglected. There was Frans Hals who applied for relief at the age of 78, and Jan Steen, who ran a cafe and made more money from the sale of drinks than from painting. The magnificent "Juno" was painted by Rembrandt for a creditor who had some of Rembrandt's drawings and etchings in hock. While you are complimenting yourself on your ability to recognize the beauty and greatness of Vermeer, it might be well to remember that when he died, he left 26 unsold paintings. His bankrupt widow was unable to dispose of them at any price. Add to this the fact that his entire output amounted to only about 40 or 50 pictures! *(Continued on page 41)*



HERMIT WITH A GOURD

From the Tamekichi Ito collection of rare oriental bronze which covers a period dating from 500 B. C. to the Nineteenth Century. The small figure shown above was made in China during the Yuan or Ming dynasties. It is thought to represent an immortal because of the leaves on the scarf and the shoulder. The entire collection will be shown at Bullock's in private exhibition from September 6 to 10. It will be open to the public from September 11 to 21.

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THE BUSINESS facilities of Beverly Hills, California, are decidedly enriched by these new structures on Beverly Drive. They are two of five shop and office buildings, grouped about the same intersection, that are owned by Mrs. George Marshall (Corinne Griffith). Pleasing architectural treatment is complemented by substantial reinforced brick construction and concrete caisson footings. ☆ The heating problem was readily solved by installation of "*Pacific*" *Thermolators*, which permit regulation of heating according to individual preference. Tenant satisfaction with this arrangement is reported to be unanimous. ☆ The right answer to every gas-heating requirement is supplied by "*Pacific*" appliances, which are made in all types—a complete line ranging from wall heaters to automatically controlled forced-air and gravity furnace and ventilating units in designs and sizes adequate to every situation and cost factor. For complete information we suggest you consult your architect or write us for literature.



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Notes in Passing

● The Biltmore Theater has for the last few weeks been playing a wig-lifter by name, *Ladies in Retirement*. After all the talk and all the critical hosannas, we had fully expected to feel that delicious rising of the flesh when a murder is in the air. But we found ourselves quite detached about the whole thing and calmly watching, without a goose-pimple, the magnificent performance of Miss Flora Robson. That lady cut through the fat of the play and down to the good, rich lean with beautiful precision. The Daft sisters were amusing and certainly well played, but there was too much of their nonsense that merely padded out the evening and certainly cluttered up and dominated scenes where they had no right to be. Children and genial loons are the worst scene-stealers in the theater, and if Miss Robson had altered the script slightly and put her sisters in the oven too, we would have been very pleased about it. It is a comment on *Ladies in Retirement* that one inevitably thinks of another tighter and better made play in the same genre. It seems to us that *Night Must Fall* did everything that this one tried to do and with infinitely greater ease and finish. The general busyness of *Ladies in Retirement* only served to obscure a brilliant performance by Miss Robson. And, incidentally, if any playwright ever tries to pull that corney trick that was played on us somewhere along in the third act again, we intend going on a little private murder binge of our own.

The Los Angeles Biltmore is announcing a tremendously interesting season and we are looking forward to *The Little Foxes, Life With Father, There Shall Be No Night*, and the many others that will be well worth seeing.

● Out of the bosom of sweet charity springs an organization for which we have been shouting lo these many months. The Theater Guild of Southern California has raised its first curtain and played through several weeks with a bulging box office that has surprised no one more than the organizers themselves. It would seem that in order to raise money for worthy war relief a lot of really good actors decided to do "Tonight at Eight Thirty." Naturally, it was a perfect choice because it permitted so much top billing. The whole thing came off with stunning effect, and now that the wind is up we are very probably in for more of the same. There is talk of doing Charlots Review and later a play with Boyer. All of which makes a fine beginning toward the kind of theater we should have had in California a long time ago. May we suggest that after the Guild shakes itself down it do new plays rather than past successes? There is more work and risk involved, but theater from now on is what matters. Of course, shaping up new material and giving fresh ideas place and dimension can be pretty gruelling and might put a few wrinkles on the pretty faces that float over the silver screen, but somehow we think it's well worth it and it is heartening to hear that the new group has permanence in mind.

● We should send this on to someone who would make the most of it, but because it almost happened to us, we will tell it and take no chances. It would seem that an article on gardens was to deal with certain rare bulbs that need a lot of babying but generally get thrown around by gardeners who don't really understand their pastel little souls. The author made out a case that might well have been used as a chart for social justice and called it, believe it or not, "Decency Toward the Daffodil." Shades of Helen Hokenson!

● Remarks on books belong properly in that section devoted to their review, but there are two which cannot wait any longer for immediate recommendation.

One is a mystery that is a complete joy to the heart. It is utterly and horribly impossible, absurdly exciting, and altogether the darndest thing in years. If you've given up the "who-done-its" for the dull things they usually are, here is a second wind sensation that will send you off to the races on any quiet evening. Try the *Mysterious Mickey Finn* by Elliot Paul on your nervous breakdown.

And the other is *Native Son* by Richard Wright. Out of the calmest sort of writing comes an impact that leaves you completely stunned. This is not a book to talk about. It is a book to read. It will sit in the corner of your mind long after you have put it down. It is rich and sobering and, very probably, a great book.

● We know a fat lady who is very patriotic these days. She busies herself singing all the old songs up to and including "Columbia, the Gem of the Ocean," and she also wraps bandages when it doesn't interfere too much with her club work. She's really a rather nice lady, but unfortunately she hasn't a brain in her head. We would feel a lot safer about the future of our country if she had the slightest idea what she is singing for or what she is talking about. Of course we could mention a number of things that would make her baby-blue eyes pop out of her chubby little head, but we hate the look that comes over her face when she is confronted with an idea. It's just that we don't much like to see the flag of the United States done in rhinestones and bobbing on her ample front. We don't like the red, white, and blue buckles that some junk jewelry firm has cooked up for the fashion trade. Somehow we think that sort of thing is a vulgar profanation. As a matter of fact, taking a second thought, we find that we don't like this fat lady much at all. She is a stupid, gross hysteric — that's what she is — and we don't care how many bandages her little white fingers can wrap at one sitting. We think that the spectacle of this lady humming "Columbia, the Gem of the Ocean" while she folds the gauze that will later be soaked in the blood of dying men is horrible and obscene and we wish that she would keep still and have the decency to get out of other people's way, and we wish she would stop babbling about something she knows nothing about. Those revolutionists who dodged behind the trees and the stone fences at Concord — they knew what it was about; those men who struggled through the ghastly winter at a place called Valley Forge with bleeding, frozen feet and empty bellies and pitifully inadequate equipment — they knew what it was about too — they knew what they were fighting for and what they were making for the future. And Thucydides, who made a speech about it some time during the Fifth Century, understood it pretty well. It's good to remember that man was able to create a way of life about which he could say the following:

"We are happy in a form of government which cannot envy the laws of our neighbors: for it hath served as a model to others. And this our form, as committed not to the few but to the whole body of the people, is called Democracy. How different soever in a private capacity, we all enjoy the same general equality our laws are fitted to preserve; and superior honors just as we excel. The public administration is not confined to a particular family but is obtainable only by merit. Poverty is not a hindrance, since whoever is able to serve his country meets with no obstacle to preferment from his first obscurity. Not only in our public life are we liberal, but also as regards our freedom from suspicion of one another in the pursuits of every-day life; for we do not feel resentment at our neighbor if he does as he likes, nor put on sour looks which are painful to behold. In public life we are restrained from lawlessness chiefly through reverence and we render obedience especially to those laws which are ordained for the succor of the oppressed and those which, though unwritten, bring upon the transgressor a disgrace which all men recognize."



Photographs by Floyd Fazon, courtesy Midtown Galleries

RODEO



FLETCHER MARTIN

Mr. Cook finds a painter who is making a relentless effort to understand his craft in this world. A painter who "grows like Iowa corn in July. You can hear him crackle."

by TED COOK

JULIET—PURCHASED BY THE METROPOLITAN MUSEUM OF ART



CONTEMPORARY turmoil is exerting violent pressure upon the creative arts. The literature, painting and music of the last decade, and the decade we face, is a fever chart of our time. Artists, in a sense, are seismographs, and their work seismograms, of this world's tremors. Some artists react most violently to personal disturbance, but all of them, consciously or unconsciously, will register the shocks that are worldwide. The aspirations, indignations, hopes and fears, their complex attendant phenomena of individual and crowd behavior, can often be discerned and better understood through the statements of sensitive artists.

Granville Hicks, in *The Saturday Review of Literature* (July 6, 1940) charts the last decade. From 1890 to 1920 American literature asserted the right to deal with political and economic problems, discuss sex honestly, and reject conventional morality as a standard of criticism. Dreiser, Anderson and Lewis had their day. Then came Hemingway, Roberts, Wilder. In 1921 and 1929 the brief "humanism" movement urged a return to ivory towers. Then came the thirties and great distress with attacks on Wilder, and "the languishings and flutterings" of characters depicted as "God's sinning doves." There followed an onslaught on injustices, culminating in *The Grapes of Wrath* which filtered through for a wide reading "transcending sectarianism."

"The decade has ended," says Hicks. " . . . as the epoch began with the collapse of the stock market, so it ended with the Soviet-Nazi pact . . . the literary united front has disappeared . . . almost overnight the Communist party lost the position of intellectual prestige it had held for eight years, and its adherents and fellow-travelers are scattered in every direction."

At the moment there is confusion. Hicks believes creative spirits are being driven by psychological forces they cannot quite understand.

"What are they being driven to?" asks Hicks. "Mysticism is a vague word, but there can be no sharp definition of what is so obviously hazy in their own minds."

Then he concludes —

"If a sound American movement is built it will be firmly rooted in national traditions, free from reliance on doctrinal orthodoxy."

What has all this got to do with Fletcher Martin in particular and young California painters in general?

Martin was head of the Artists' Congress in Southern California. While I write as a side-line cynic, and have never participated in follow-the-leader movements, I have spent some of my spare time watching painters. It just happens that I have had opportunity to know and observe Martin better than any other painter. Henceforth I will watch his work with sharper interest.

There are many talented painters in these parts. California is far enough away from Europe to be a free soil. From the most distant past, men have been pushing westward. They cannot go much further than California. In time a distinct American cultural growth should come from this soil — a growth that, for better or worse, has the virtues and faults inherent in America.

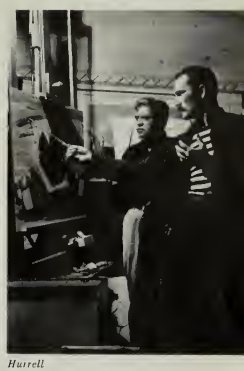
Martin, therefore, becomes a man to watch. He was born in Colorado, in a large family struggling desperately to survive. He ran off as a boy to escape what he considered injustices. He joined the navy. He made the drawings sailors admired — literal pencil copies of the pretty girl-heads from magazine covers. After serving his enlistment he came ashore to work in a print shop. At night he would draw and paint. He did not get an academic education. He made, and is still making, a relentless effort to understand his craft and this world. He has been entangled in personal travails. He has shuttled here and there, restlessly seeking an attitude toward painting.

Almost every week during the last year-and-a-half I have spent one or two afternoons or evenings with Martin — watching him work, working with him, or just talking. *(Continued on page 40)*



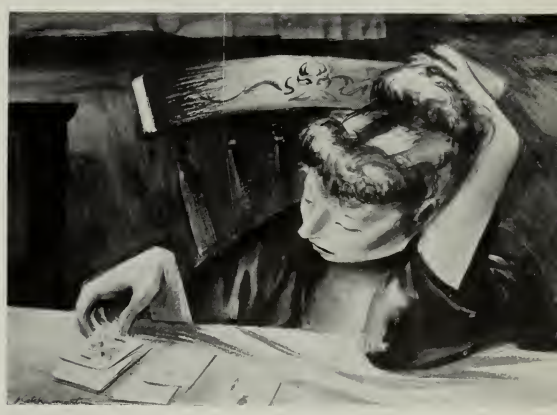
CELEBRATION

FLETCHER MARTIN AND TED COOK



Hurrell

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A BLACK PEARL SET IN CRYSTAL

JEWELS IN MODERN SETTING



Margaret de Patta creates a challenge

Miss Margaret de Patta became a jewel artist through displeasure with the interpretation of a design for a ring. In the four years since then she has attained considerable prominence.

Before this development, Miss De Patta had been a serious artist in oils, having studied at the Academy of Fine Arts in San Diego, the California School of Fine Arts in San Francisco, and at the Art Students' League in New York. At the last place she won two national scholarships.

Oddly enough, during all these years of study she never once thought of applied design. Her only formal study was this last spring, at the School of Design in Chicago, where she felt at home with the famous Bauhaus tradition.

It was with Hairinian, well-known Armenian metalsmith of San Francisco, that Miss De Patta studied actual technique. In the tiny house on Sacramento Street, familiar to San Franciscans, the master taught her technique but wasted little sympathy over her designs.

She now works in a tiny glass-enclosed workshop of her own, on a sunlit hill. Here she develops designs unique for their ordered beauty of function and balance. Indeed, she feels that all design should be as structural as architecture. Such forms as function, stress, balance, form, accent, are employed.

Miss De Patta is making "mobiles" — rings that have movable suspended sections, space-designed to spin, vibrate, rattle or show texture at the wearer's wish. She also makes "tactiles" — items with textured surfaces. A moss-agate, for example, has been partly polished and partly sand-blasted. One gazes into it as into a deep pool.

Miss De Patta sets semi-precious stones on end to permit light to shine through them. She even sets one jewel within another: a smoky topaz imprisons a creamy pearl, a crystal encloses a black pearl.

Within the past year her work has come to illustrate the "visual-structural" approach. Translucence, transparence, color, texture, levels, light, shadow and reflective qualities are some of the basic elements that enter into each of her designs.

Independence of approach is clearly seen in Miss De Patta's remodeling of a tiny, ramshackle, paint-blistered cottage. She used the original floor plan of four rooms and bath. The kitchen was tiled in yellow with fixtures such as stove and *(Continued on Page 39)*



JEWELS MOUNTED IN SILVER FORM EAR-RINGS AND PIN



THE HOUSE BEFORE AND AFTER REMODELING





THEATER

On the rise or in decline

alive or plucking at the coverlets

by Michael Weightman Smith

After sitting through a number of Broadway seasons, watching and hoping for the best, it is not easy to maintain any faith in the American Theater. But working and living among those people who endeavor to make the Theater vital and alive, there is no question of their belief or faith. There is something in the life-blood of such people, so freely given, that defeats all doubt. What, then, is the difficulty?

Out of the ninety-odd plays that reach Broadway yearly, we are lucky to find three which have distinction. Merit they have in part, frequently in performance and production. The plays themselves are sterile, with a sterility not entirely the fault of the playwright. The theater is now a business, a manufacturing business rather than an art, which is not unhealthy except in exaggeration. Enormous production costs enforce severe limitations, first of all, on the playwright. "A small cast? One set? Swell! Let me read it!" There is something secure about a play like that. And then the public taste. "Pamper their feelings. They're stupid six-year-olds anyway. Security is what we want, and by God we'll get it."

The point of view which says, "Pamper the public taste" is the same one that said "Let them eat cake." It is hardly virile. The suggestion is not that we go highbrow but rather that we come to some sort of terms with ourselves. In a period of such rapid tempo there is not much time for mediocrity. Mediocrity is intellectual astigmatism — a defect in the refractory mechanism of the mind's eye. I rarely encounter anyone among the younger playwrights who knows his craft. Similarly, there are few young actors, designers, directors, who are willing to learn their jobs. "Get somewhere first, then find out where you are," is the cry. Well, if you should find yourself sitting in a theater on Broadway, watching a play, you would be completely annoyed, to say the least. In the season just finished, there was an alarming lack of coherence, perception, intelligence — not to mention craftsmanship.

Probably some of you had the experience of sitting through plays like *Skylark* or even *No Time for Comedy*. In *Skylark*, written by a presumably reputable playwright, there was only one conceivable reason for the play. That was Gertrude Lawrence's performance—and even that suffered from the excess responsibility put on her shoulders. People went to it. They laughed and were amused—partially. But without such a leading lady that play would not have lasted a week — anywhere.

The pedantry of an untrained, fearful mind rejects what it cannot completely grasp. "The mass won't understand it" really means, "I don't know how to do it." Authority is thus exercised which rightfully has no place. The author, should he have any ideas, is encouraged to put them in mundane form. What has become of the attitude that permitted an O'Neill to flourish? It was not so long ago.

This slovenly attitude is not only manifested in the theater; it has been seen in Europe these last few months. Hitler has proved the value of competence. It is a method which works in terms of thinking, just as well as in physical action.

Last year there were several plays which might be said to have grown out of world conditions. The public went to them, too, and some of them made pretty dull evenings. Even Dorothy Thompson tried her hand, but she tried her audience more.

Maxwell Anderson's *Key Largo* was another. Its intentions, as always with Anderson, were noble. There was a poetic and tragic mood, with soaring meanings, and the resulting dramatic effect was dull and even pretentious. As one critic remarked, "Yogi Anderson throws his rope in the air to hang suspended in a vacuum of rationalization. Instead of the little Indian boy, Mr. Muni climbs up out of sight." Mr. A. has undoubtedly tried to do his job as best he can, but I suspect him — and I do mean to be impertinent — of having retired into the fastness of his first pattern of success. The problem he broaches is significant because probably more than one of us will have to face it one of these days. As he sees it, authors of tragedy offer to mankind the reassuring hope than men are better than they think they are, and can rise above physical defeat and death.

There was Hemingway's *Fifth Column*. It was another confusion. Maybe not so much a confusion as a grim determination to tell his story in the terms of the puberty he has never fully outgrown.

The public is no fool. Lincoln made pertinent comments about that, too. It may be called infantile and childish. Have you ever tried to put anything over on a child? He is the first to discern pretension and confusion. Consequently, plays which are mistakenly called, "among the finer things," fail. When there is confusion or pretension or unadmitted motivation, it is impossible to be lucid. It takes great clarity to state a problem simply.

Such productions as *Hellzapoppin* succeed because of their great honesty. There is no

(Continued on Page 40)

A group of young California

architects, regional planners, landscape architects, industrial designers

ask the question . . .

"IS THIS THE BES

Because we have lived a lifetime

with the squalor of crowded and unplanned cities

our dreams of space, comfort and privacy

are reserved for that pathetic escape

called a "vacation."

WE WORK?



WE PLAY?



SERVICES?



Corbett

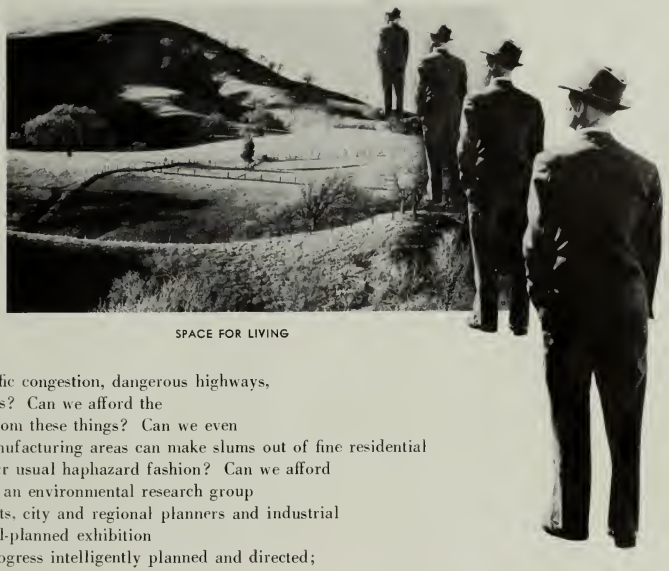
Where are our tree shaded avenues

and our fountain cooled parks? We cannot find them

in the maze of unplanned streets.

Must the city prosper while men decay?

E CAN DO?"



SPACE FOR LIVING

CAN we afford poor housing, narrow streets, traffic congestion, dangerous highways, inadequate parks and play areas, unsafe schools? Can we afford the waste of life, health and happiness resulting from these things? Can we even afford the waste of property? In a few years manufacturing areas can make slums out of fine residential districts. Shall we allow our cities to grow in their usual haphazard fashion? Can we afford such waste? Is this the best we can do? TELESIS, an environmental research group composed of young architects, landscape architects, city and regional planners and industrial designers, presents question and answer in a well-planned exhibition at the San Francisco Museum of Art. TELESIS: progress intelligently planned and directed; the attainment of desired ends by the application of intelligent human effort to the means. (Webster.) TELESIS calls its presentation SPACE FOR LIVING. It divides the problem into four parts and considers: SPACE FOR LIVING — SPACE FOR WORK — SPACE FOR PLAY — and SPACE FOR SERVICES. Each of these divisions is carefully analyzed and the findings of these designers and architects have been presented clearly in visual terms — what are the basic requirements — what is now wrong in our environment — what has been done about similar situations elsewhere — what are some of the things that could be done to improve our own environment. The service to the community which this group offers is unique and valuable. Its function is coordinated research into specific environmental problems, and the publicising of its findings. It is strictly a non-profit group and as such cannot be accused of self-interest — its members are professionally trained men unselfishly donating their services to a vitally needed cause. They are therefore in a position to be of inestimable benefit to the community — to you — to your children — to all of us and our children. What can we do to help? This is what they say: "We have considered the problem as a whole, and in its component parts. What conclusions may be drawn? We cannot present a solution; that must wait upon the future, possibly even future generations. Certain conclusions are apparent, however, and these we have attempted to suggest. First, the integration of component parts where ultimate possibilities are shown in a complete land pattern — a diagrammatic map of a well-planned metropolitan region. A complete city, with regional inter-relationships of living, working, recreation areas cooperating with the functional services which ties the whole together and make it workable, is definitely possible. We emphasize here in further detail, supported by tangible evidence that the problem is real and must be solved — that the services of City Planners, Architects, and Industrial Designers, must be coordinated before this larger view is possible. Secondly, we must consider the ways and means of achieving such desirable ends as have been suggested and as will be developed by research and study. We have at hand today city, county and regional planners and planning bodies. Beside these are various groups, officials, and independent, which are working for the ultimate solution of the problem. The first step is the active support of these bodies. Included in these are the Housing authorities Highway Commission, Recreation Commission, Farm Security Administration, Commonwealth Club, District Improvement Clubs, etc." We are not making use of our opportunities. Is this the best we can do?





THE SWEEPING VIEW TO THE SEA THROUGH THE WINDOWS OF THE LIVING ROOM AND PLAY ROOM PHOTOGRAPHED BEFORE FURNISHING

A HOUSE AND THE SEA

RESIDENCE FOR MR. AND MRS. ALBERT LEWIN

SANTA MONICA

ARCHITECT, RICHARD J. NEUTRA, A. I. A.

Staffcaptain, P. Pfisterer

THIS property, with restricted frontage but great depth, presented an extremely difficult problem inasmuch as it was desired to have the magnificent sea view from all of the major rooms.

The social quarters of the house consist of a living room which has been curved forward in order to increase the view area, an informal play room with bar and large sliding glass wall giving onto the ocean terrace, and a dining room set behind the living room and separated from it by a clear plate glass wall. All social quarters are open to the entrance hall, thus permitting immediate view of the sea from the first moment the house is entered. A powder room, guest lavatory, and semi-circular stairway adjoin the entrance hall.

There is a centrally-located furnace and utility room. Also dressing and shower rooms for ocean bathing. Service quarters connect with the rear of the dining room and consist of laundry, chauffeurs' dwelling, and a three-car garage which fronts the street.

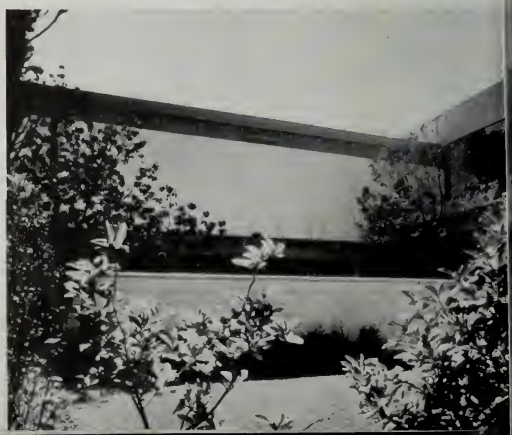
The second floor contains the two owners' bedrooms facing the ocean, with a semi-circular balcony in front of the mistress' quarters. Dressing and bathrooms are attached to each of the bedrooms. There is also a guest room and a private study. An upstairs pantry, storage space, two maids' rooms, and bath are reached by a stairway from the servants' day room on the ground floor.

All floors excepting bathrooms and servants' quarters are covered in heavy broadloom carpet. Silver-grey washable white Sanitas has been applied to walls and ceilings.



Gottlieb

THE STRUCTURAL SYSTEM IS A COMPOSITE CHASSIS OF STEEL AND WOOD





FRONTWARD CURVE OF THE LIVING ROOM



HEAT-ABSORBING PLATE GLASS HAS BEEN USED IN THE LIVING AND BEDROOMS

EXPOSED METAL AND STEEL WINDOW FRAMES ARE GALVANIZED AND PAINTED DARK BLUE



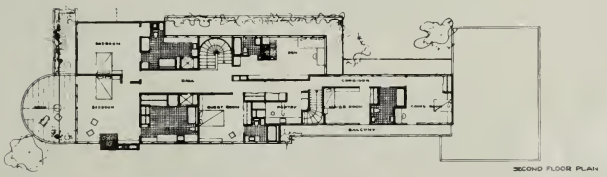


Gottlieb

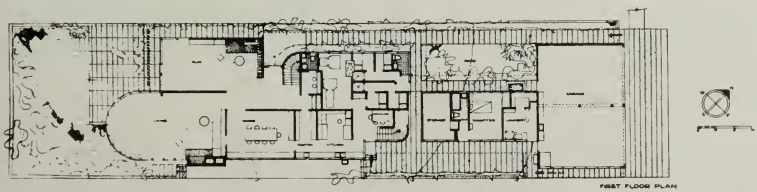
ENTRANCE TO THE HOUSE

Five photographs by Luckhaus





SECOND FLOOR PLAN



FIRST FLOOR PLAN

HOUSE IN TEXAS

Home for Mr. and Mrs. F. E. Knapp

Weslaco, Texas

Architect, R. Newell Waters

Interiors, John Wernock

of W. & J. Sloane, Beverly Hills



The linen rug is a mixture of copper and gray tones with an embossed wool border. The floral patterned draperies have a background of old red. A blue green sofa matches two chairs covered in a gold-textured material with figures in old red



THIS house has a simple, rugged character of the early Texas ranch buildings. There has been no attempt to refine details but a feeling of largeness and strength has been achieved through a free and straightforward use of material. The major portion of the house is of brick and Redwood with a restrained use of decorative brick panels and grille.

A one-story living room wing balances against the garage and service wing with the two-story section of the house in the center. On the first floor there is an entry hall, living and dining room, guest bedroom and bath, play room, kitchen, and breakfast room. A large glazed porch considerably extends the social quarters of the house.

On the second floor there are three bedrooms and two baths. A large porch is on the south and a balcony across the front.

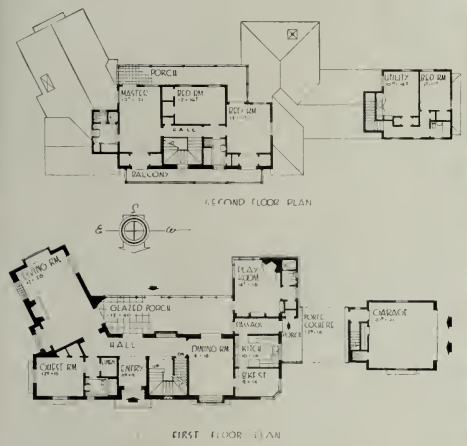
The interior finish consists of painted brick walls, rough-sawn timbers, and knotty pine which has been finished and stained. Some of the rooms have all-brick walls, others one or two walls of brick with alternating walls of wood. By careful adaptation of this treatment and simple, well-planned furnishings, the result is a cool, informal and spacious house.



An interesting fireside group combining upholstered furniture with New England Colonial Maple. The stained pine ceiling is in a driftwood finish which is repeated in the Bondexed wall

REAR OF THE HOUSE SHOWING THE ENTRANCE TO THE GLASS-ENCLOSED PORCH

Maynard L. Parker







A BLUE AND APRICOT GUEST BEDROOM



CONSTRUCTION

Foundation: Reinforced concrete.

Exterior Walls: All brick hollow wall construction, rough sawn vertical redwood boards.

Roof: Hand-shaked red cedar jumbo shingles.

Insulation: Rock wool and fiber board.

Windows: Wood casement swinging out, copper screening.

Baths: Tile floor and wainscot.



Roger Sturtevant







A REDWOOD HOUSE

Residence of Dr. and Mrs. Bernhard Berliner
San Francisco, California
Architect, Gardner Dailey, A. I. A.

THIS small house represents a successful solution of a difficult problem in space. On a narrow city lot the plan has been developed in such a way that there is no feeling of crowding. The house has remarkable ease and flow within the narrow limitations of the property.

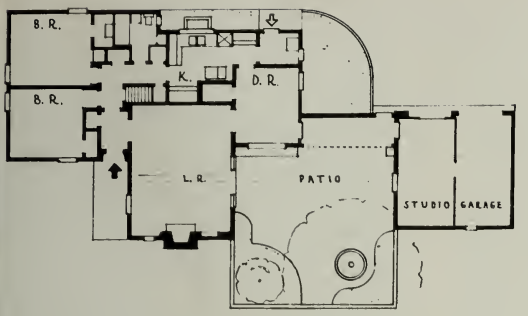
Four bedrooms have been provided on a second floor where there are also three bathrooms and abundant closet space. On the first floor a very complete service section provides a well-designed kitchen, laundry, service porch and large pantry, which also contains an informal eating space.

An L-shape living room opens into an entry hall which, in turn, leads into a large study on the front of the house that, with a small reception room and separate entry, is used as an office. The entrance to the house is made over a brick-pattern terrace which has been carefully composed in relation to the vertical living room windows.

The entire house has a pleasant, unstudied informality that is a fresh and original approach to the problem of the small city house.

CONSTRUCTION

Concrete foundations.
2 x 4 stud walls, diagonal sheathing.
Natural finished flush redwood shiplap exterior.
Complete sound-proofing for study (doctor's office).
Forced warm air gas-fired heating system.
Composition roof.
Copper flashing.
Sheetrock painted or papered interior wall finish.





ENTRANCE DETAIL

House for M. N. Garlough

San Marino

Architect, M. N. Garlough

THIS rather severe and prim little house does not adhere to any particular architectural style but fits simply and intelligently into the California scene.

The plan was developed with main living rooms and garage studio grouped around a patio. Careful study was given to the circulation between units of the plan with reference to the front entrance. Architectural details and landscaping were simplified to keep the cost of maintenance at minimum.

The house was kept close to the ground by placing it on a concrete slab thus eliminating steps at the exterior doors. The finished floors in all the main rooms and closets are Gothic oak blocks laid in concrete.

The exterior of the house is Redwood which has been painted white.

The all-gas equipment provides for modern comfort and convenience. A small centrally located basement contains the utilities which serve the house.

Haight







WYVERNWOOD VILLAGE

A Successful New Housing Development

Architects, David J. Witmer and Loyal F. Watso

Landscape Architect, Hammond Sadler



AN AERIAL VIEW OF A PORTION OF THE DEVELOPMENT

On a site consisting of 72 acres, 143 two-story residential units have been built. The development has been planned to house more than a thousand families.

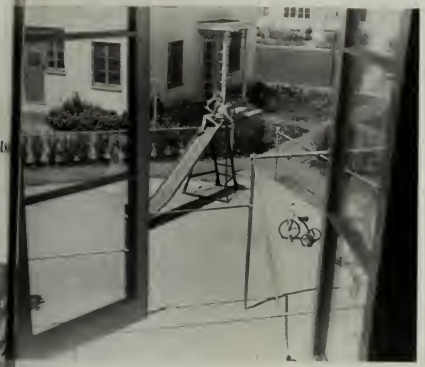
The location is open to prevailing breezes and a distant view. The buildings are designed to afford the greatest possible privacy for the residents with the actual building coverage of the site amounting to only 25 per cent of the property.

Through careful planning the site has been developed to discourage through traffic, include a community shopping district, and to provide private gardens and landscaped parks.

Garages are carefully separated from the apartments, and well-planned play spaces are designed to safeguard children at play.

This is one of the largest and most intelligently conceived housing developments in the United States. Privacy for all apartments, which are three, five and six rooms, and low maintenance costs were the contributing factors in the development of the plan. The builders also considered it essential that there be a high degree of liveability and convenience with unobstructed light and air. The general organization of the units and the careful separation of utilities, play yards, and gardens makes for a new conception of low rent community living on a large scale.





ONE OF THE MANY PLAY SPACES ARRANGED FOR CHILDREN



Rows of dwellings showing wide sweep of lawn and separation of units. More than seventy-five per cent of the property consists of lawns, area ways and playgrounds.



Each unit is individually furnished and an effort has been made to achieve the air of a private home.



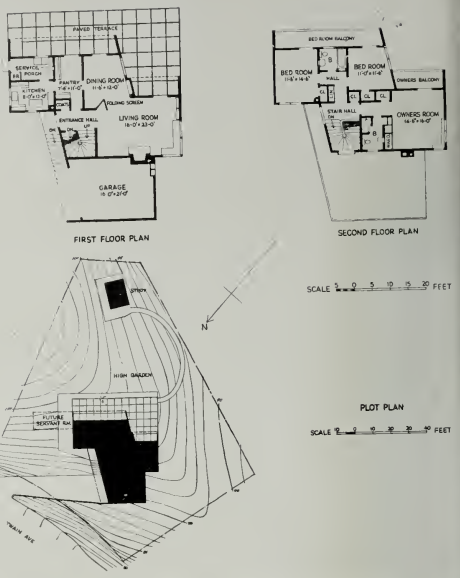
Builders, Lindgren and Swinnerton

Photographs by Ralph Samuels and George Haight









The Everett Glass House
Berkeley, Calif.
Architect, William Wilson Wurster, A. I. A.

This residence is located high in the Berkeley Hills, where it has an uninterrupted view of the entire San Francisco Bay area. The site being windy, special regard was given to the orientation of the house and to the screen walls for the terrace and balconies. The paved terrace carries around the south corner of the house and in effect provides both living and dining rooms with separate terraces. The terraces are of rough concrete in squares with wood separators. Two balconies protect the downstairs doors. Separate from the house, there is a small study for the owner.

CONSTRUCTION

Exterior Walls: Resawn Redwood Bevel Siding
Roof: Tar and Gravel
Insulation: Rock Wool
Heating: Gas-fired Furnace

COLOR

Exterior Walls: Blue-Green and Salmon Pink

Roger Sturtevant









IRS. R. O. BACKHOUSE DIANA KASNER SNOWLING VICTORIA

BENEATH YOUR TREES

THE CULTURAL requirements of any plant are a better cue to its expressive use than pure fancy in arrangement. Indeed, the aesthetic possibilities come out of the biological. For his reason, and because the season for planting spring bulbs is at hand, we bring to our eaders the opinions of two experts — one prominent in the science of horticulture and the ther in landscape design.

Jan de Graaff, who was recently awarded the William Herbert Medal for consistent work nd outstanding achievement in introducing and popularizing new daffodils, carries on the radition of his family which for more than three centuries has been famous for bulb grow- ng in Holland. Born in 1903 in Leiden, Holland, he is now director and sole proprietor f the Oregon Bulb Farms at Sandy, Oregon, where more than 125 acres are devoted to he growing of daffodil stocks.

"The parents of our modern daffodils," says Mr. de Graaff, "come from the mountainous regions of southern Europe, where they obtain winter moisture, and should not therefore be treated as desert plants. Nor will they grow well in poor and unprepared soil. How- ever, they do not require much fertilizer. A pound of bonemeal per square yard of soil is ample for their needs. The bulbs should be planted about six inches deep, measured from the base of the bulb, and they should be about six inches apart. They can be left undis- turbed for several years, by which time they may have become too crowded; they can then be taken up when the foliage is turning yellow, divided, and planted again at once."

Mr. de Graaff has three suggestions for daffodil culture:

1. A rather deep, well-drained soil, with moisture during the winter season.
2. Some shade to protect the flowers from the hottest afternoon sun.
3. A chance for the bulbs to dry out and cure during the summer months.

There are some eight thousand named and registered varieties of daffodils in existence, out of which our expert has selected for recommendation one or two standard varieties in each of the classified divisions. Here is his list:

Yellow Trumpet, King Alfred; White Trumpet, La Vestale; Bicolor, Victoria (white trumpet and golden yellow cup); Incomparabilis, Bernardino, Donatello (medium length cup; Barrii, Diana Kasner; Barrii Conspicuus (short cup); Leedsii, Louis Capet, Hera; Smaller Daffodils (two divisions), Moonshine, February Gold; Cluster flowered, Elvira; Double, The Pearl; Poet's Daffodil, Snow King; Bulbocodium, Hoop Petticoat.

All the above varieties are popular and cheap, and some of the latest kinds are only slightly higher in price. You can now obtain bulbs of the pink-colored Mrs. R. O. Back- house and Lovenest or the delicate lemon-shaded Gertie Millar. Ada Finch is pure white. Then there are the two giants in the golden yellow trumpet class — Alaska and Ben Hur. Finally, Francisca Drake should be your choice among the red-cupped beauties which the breeders have produced in recent years.

Having discovered the salient facts from one expert, we turn to another for information about daffodils and designs. Mr. Christopher Tunnard, the author of *Gardens in the Mod- ern Landscape*, who is lecturing on the coast during September before going back to teach at Harvard, told us of the ways he had used bulbs in gardens in England, France and the eastern United States. "Not that this can be any indication for their use in California," said Mr. Tunnard (rather modestly, we thought). "One of the first principles that we modern landscapists observe is the aesthetic law of fitness for purpose. In other words, I wouldn't attempt to grow daffodils in California unless they responded to ordinary cultivation meth- ods and fitted into my picture of what a garden here should be. Fortunately, the average garden site will take care of the growing conditions fairly well, and although the conven- tional placing of daffodils in the past has tended to make them less interesting than they should be to the layman, the limitations and advantages of the California landscape should be a stimulus for change."

(Continued on page 41)

Christopher Tunnard delivering a landscape lecture for Television broadcast in England



From left to right: F. F. Rockwell, New York Times garden editor, Mr. W. H. de Graaff and Jan de Graaf on de Graaff's Oregon bulb farm





THE DRIVE OPENING TO A MOTOR COURT AT THE MAIN ENTRANCE

CALIFORNIA GEORGIAN

Residence of Mrs. Phyllis B. Miller

Bel Air

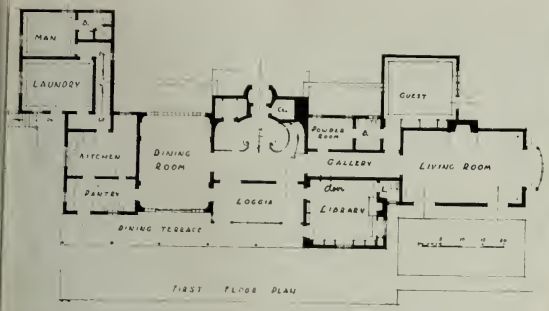
Architect, Gordon B. Kaufmann, F. A. I. A.

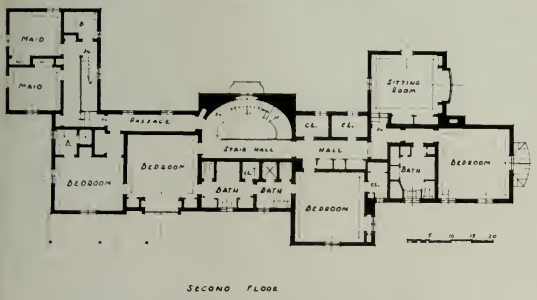
THE house is reached by a curving drive terminating in a motor court in the hillside surrounded by retaining walls of limestone shale. Full advantage of the hillside site was taken by creating an upper garden which is reached from the second floor sitting room. Here is a covered passage to a separate dark room and workshop, and the bath house roof forms a terrace which commands a view of the lower terraces and swimming pool and the sprawling city beyond.

The entrance hall with its elliptical stair opens on the south terrace. Around it the main rooms are so arranged that each has its share of the south garden and airy views. The secluded guest room opens on the east to a private terrace and garden while the living room overlooks the swimming pool on the east and a terrazzo terrace for dancing on the south. The dining room is lighted from each end by openings of plate glass and glass brick.

The bedrooms on the second floor open to the south, two with combined baths and dressing rooms and two with baths and separate dressing closets.







Woodcock



THE BROAD NORTH TERRACE AFFORDS AN ENTRANCE TO THE DINING ROOM



THE LIVING ROOM OPENS ON A TERRACE FOR DANCING



AN ELLIPTICAL STAIRWAY CONNECTS THE HALLS



THE WOOD-PANELED LIBRARY



2



1



3

AUTHENTIC PROVENÇAL

An Apartment
for Mr. and Mrs. Robert Z. Leonard
by Harold Grieve, A. I. D.

1. The divan is upholstered in hand-blocked natural linen. White walls set off the pale cedar colored curtains

Dapprich

2. The antique secretary has been converted into a refreshment bar. The provincial table is of pickled ash

3. The dining room contains a collection of Swansee china and an old copper lavabo which strikes an original note



4

4. A Louis XV commode is flanked by two chairs of the same period. Beneath the mirror a collection of old porcelain





Miles Bernê



House for Mr. and Mrs. Larry Crabbe

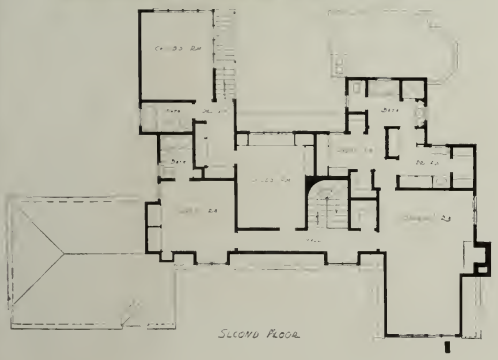
Architect, John Byers

Associate, Edla Muir

THIS pleasant house is of Redwood, stone veneer, and plaster. The stone veneer is in warm browns and tans. The chimney has been left in natural brick color. An outside stairway leads from a flagstone paved court to a small room which is used by two children as a dressing and breakfast room. The patio is placed in such a manner that it enlarges the main living quarters of the house.

Good separation between a large living room and library makes for privacy in the activities in each of the rooms. A large glass porch serves to integrate the three principal social rooms with kitchen and servants' quarters effectively placed but well in the background of the general life of the house.

The use of Redwood vertical boarding with no treatment other than a coat of linseed oil gives the house a pleasantly rugged character.





BOOKS IN REVIEW

WORDS AND THEIR MEANINGS by Aldous Huxley — *Ward Ritchie Press ($1.50)*. "Words and the meanings of words . . . are matters of the profoundest ethical significance to every human being." This concluding sentence of Mr. Huxley's little contribution to semantics sums up its slightly anxious message. At the outset he resignedly expected to be considered unimportant, even rather silly.

The ancient Spartans, or men of Laconia, were sparing of words. Hence our word "laconic." Most men, however, have been and are spendthrifts with the flatulent currency of words. Moreover, like Humpty Dumpty, they make a word mean anything they want it to mean. Consider the recent use of the word "terrific." Its variations are simply terr— limitless, I mean.

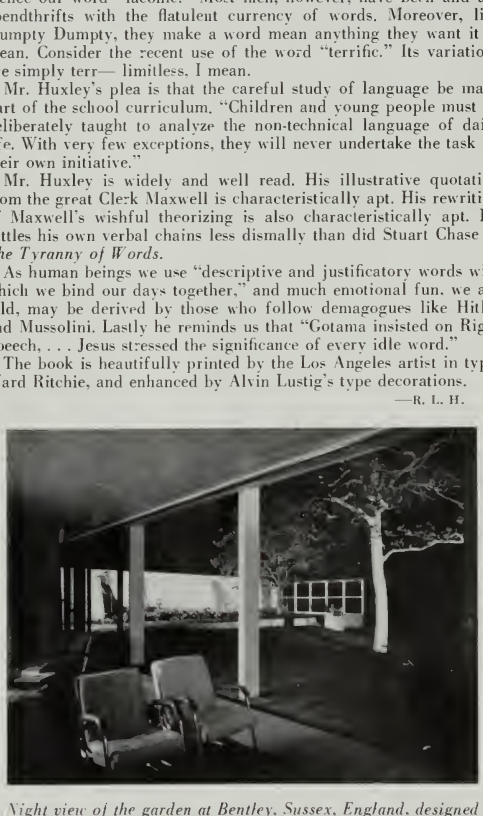
Mr. Huxley's plea is that the careful study of language be made part of the school curriculum. "Children and young people must be deliberately taught to analyze the non-technical language of daily life. With very few exceptions, they will never undertake the task on their own initiative."

Mr. Huxley is widely and well read. His illustrative quotation from the great Clerk Maxwell is characteristically apt. His rewriting of Maxwell's wishful theorizing is also characteristically apt. He rattles his own verbal chains less dismally than did Stuart Chase in *The Tyranny of Words*.

As human beings we use "descriptive and justificatory words with which we bind our days together," and much emotional fun. we are told, may be derived by those who follow demagogues like Hitler and Mussolini. Lastly he reminds us that "Gotama insisted on Right Speech, . . . Jesus stressed the significance of every idle word."

The book is beautifully printed by the Los Angeles artist in type, Ward Ritchie, and enhanced by Alvin Lustig's type decorations.

—R. L. H.



Night view of the garden at Bentley, Sussex, England, designed by Christopher Tunnard. (Architect, Serge Chermayeff)

GARDENS IN THE MODERN LANDSCAPE, by Christopher Tunnard, A. I. L. A., M. A. R. G. (Modern Architectural Research Group), C. I. A. M. (Congress Internationale Moderne), *Chemical Publishing Co.* ($6.00). That this book can be reviewed two years after its first publication and has survived the conflict and growth of art during that period is a tribute to the author's clear knowledge not only of landscape but of the complementary arts and their implications.

Gardens in the Modern Landscape is unquestionably the most important book on landscape planning written by a living author. It belongs in every collection of books on twentieth century art. It begins with the decay of academic formality where the garden and landscape were completely separated for the use of individual rulers and traces the growth of the contemporary trend to give the gardens back to the landscape in such forms as community housing, productive agriculture, and group recreation. Mr. Tunnard interprets brilliantly the fervid romantic, the sentimental, the picturesque schools of landscape, and the niggling return to academic formality in terms of the societies that nourished them. With this, he manages to convey a clear picture of trends in our present environment and the changes to come.

Mr. Tunnard has written a book of enduring importance, not academic, but for the intelligent reader who wants the broadest background and explanation of our surroundings.

AN OUTLINE OF THE HOME FURNISHING PERIODS by H. P. Osborne, *Ontario, California. ($1.50)*. To readers interested in spotting period furniture and studying period style, we commend Mr. Osborne's informative book on the subject. He opens with a short but comprehensive bibliography, dates and draws up the periods in a way to attract and inform.

Here at last is an inexpensive book, stuffed with illustrative pictures. A page of background discussion, two pages of systematically itemized architectural and furniture description and a page of illustrations is the treatment of the average period. The type is large, clear mimeographing, the illustrations are in offset printing. Mr. Osborne, a resident of Ontario, California, stands ready to enlighten all who take Duncan Phyfe for a musical instrument, or Sheraton for a Civil War general. — R. L. H.

AMERICAN WHITE PAPER, by Joseph Alsop and Robert Kistner — *Simon and Schuster ($1.00)*. "This is an experiment in contemporary history," say the authors of *American White Paper* in a preface dated March 22, 1940. Contemporary it is, too. In unpretentious language the authors take us behind the austere fronts and show us executive minds in very human response to current problems of human destiny. We hear "Bill" Bullitt telephoning President Roosevelt from France at 3 a.m., September 1, 1939, asking that he "fix it so they don't drop any eggs on us," and the President's response, "Thank you, Bill. I've got to call Cordell and the others now."

American White Paper, more like a beautifully printed magazine than a conventional book, combines human interest with documentations in giving the American side of World War II. The main factors on this set come to life. We hear the conversation that led to the misquoted "Rhine Frontier" remark, we hear Cordell Hull telling Senators and Congressmen with salty directness that they will be making "the mistake of their lives" to regard the impending conflict as "another g - - - - piddling dispute over a boundary line." Now gifted with tragic hindsight, we shiver to hear the late Borah declaring, "My belief is that we are not going to have a war. Germany isn't ready for it," declining Hull's invitation to come down and read the cables with the astounding declaration that he had his "own sources of information" which he had often found "more reliable than the State Department." We read with a shudder Berle's diary note that "the last couple of days have produced exactly the sensation you might have waiting for a jury to bring in a verdict on the life or death of about 10,000,000 people."

In Chapter 5 three eventful days are given in executive outline, Friday, Saturday and Sunday, September 1-3. On Friday we hear the President declare firmly, "You can base your calculations on an army of 750,000 men, for whatever happens, we won't send troops abroad." On Sunday we hear Joseph Kennedy's trans-Atlantic wail over England's declaration of war, "It's the end of the world, the end of everything." The book ends with a speculative glimpse into the future, an Appendix of pertinent documents and speeches.

Americans should read *American White Paper* to learn the conduct of our country in emergency and to guess possible outcomes. They should note clearly the President's aphorism: "Only by disarmament and an opening of trade can the world return to common sense." They should endorse the belief of our authors that "in these times one must pray, above all things, that public opinion will be wise and well-informed." — R. L. H.



House for Mr. and Mrs. Milton J. Poppett

Santa Ana

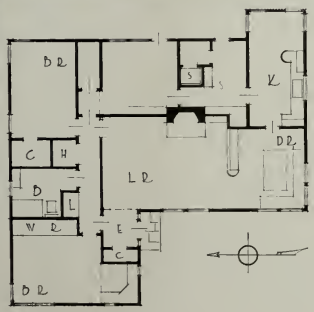
Architect, Irene McFaul

This small house has been designed for the accommodation of a family of four with provision made for future enlargement. The living room and dining room are so arranged that they open on a large garden. The general plan of the house has been arranged for greater freedom of movement for an active family. A large eating space has been arranged in the kitchen for informal meals. A wall of glass brick has been used as separation between the living room and dining room units. The living room over-mantel and adjacent book cabinets are in natural Redwood.

A GLASS BRICK WALL SEPARATES THE LIVING ROOM AND DINING ROOM



Ralph Samuels



Builder,

JASPER FARNEY



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NEW PRODUCTS AND PRACTICES

Editor's Note: This column is a regular feature of California Arts and architecture. Further information on any item may be had by writing to the Technical Editor, California Arts and Architecture, 3305 Wilshire Boulevard, Los Angeles.

WYVERNWOOD LUMBER CZC TREATED

One of the outstanding points in the construction of Wyvernwood, the housing project shown in this issue of *California Arts & Architecture*, is that more than 800,000 board feet of the lumber used was pressure treated with Chromated Zinc Chloride by J. H. Baxter & Company. This lumber, so treated for protection against decay and termites, was used for all first floor joists and all underpinning and wood members below the first floor. The lumber was processed at the Long Beach pressure treating plant of the company. Its use is in keeping with the desire of the owners of the project to use the best materials possible.

VIEW PROJECTOR FOR ARCHITECTS

Progressive architects throughout the country recently have discovered a valuable selling tool in the form of the Hollywood Viewer-Projector, a combined daylight viewer and darkroom projector, and 35 mm. natural color transparencies. Through the use of this combination the architect is enahled to show his clients various architectural styles and such details as doors, stairways, front entrances, patios and other interesting items, thus saving his own and his client's time and helping them to choose more readily and more intelligently the various features which they may wish to incorporate in their buildings.



A machine of interest to prospective home builders

These natural color pictures are easily made by anyone, the only necessities being a comparatively inexpensive 35 mm. camera and an exposure meter. The total cost for the color slides, including processing and mounting ready for showing, is approximately 14 cents each. The processing and mounting are done by the film manufacturer and the cost is included in the original price of the film.

When the Viewer-Projector is used as a viewer, a brilliant image, projected on the 4½-inch screen within the streamlined cabinet, may be seen through the "eye angle" window. A simple turn of a knob adjusts the instrument for projection, and the image then may be shown on a wall or on a projection screen. At a distance of 13 feet the image size is 36x52 inches.

The Hollywood Viewer-Projector is easily portable, being 5x10x10 inches in size. It is furnished complete with an attractive simulated leather carrying case, having a compartment fitted with a slide file, partitioned and indexed for 100 slides. The complete outfit weighs only 12½ pounds and is priced at $49.50.

An attractive illustrated folder is available from the manufacturer, Craftsmen's Guild, 1640 West Washington Boulevard, Los Angeles, Calif.

TRADEMARK IDENTIFIES LIFETIME SLATS

To guard against duplication and imitation, the Lifetime Products Corporation, manufacturer of Lifetime flexible Venetian blind steel slats, has begun the practice of stamping the slats so they can be identified by the purchaser. Each 20 to 30 slats in each length is marked with the Lifetime trademark at the cord slot back of the cloth tape. In this manner each blind contains one or two slats properly identified, making substitution impractical and protecting the buyer from inferior imitations. Lifetime Products Corporation is the largest and oldest manufacturer of flexible steel slats in the United States, and as a result of several years of laboratory research and experimenting, has marketed an outstanding product. A rust inhibiting base coating is applied to every slat, over which there are two separate coatings of baked enamel. To preserve the lustre and to enable easier cleaning, the slats are treated by an exclusive waxing process.



The latest step forward announced is that Lifetime is now offering slats in two different shapes. The regular single crown shape ⌒ and now the new modernistic double crown shape ⌒⌒. Both shapes are available from any of the better Venetian blind manufacturers and dealers in the West in 12 pastel shades. Lifetime slats have been widely approved by architects, designers, decorators, and home owners, throughout the United States.

Further information regarding Lifetime flexible steel slats may be had by writing to Lifetime Products Corporation, 631 East Florence Avenue, Los Angeles.

NEW ALL-GAS HOME BOOKLET

A booklet, "Let Me Tell You About My Modern All-Gas Home," which outlines the best uses of gas for all household purposes, has been made available by the Pacific Coast Gas Association, 447 Sutter Street, San Francisco. The booklet, sixteen pages in full color, is one of the most attractive current on the subject of household utilities. Copies of it may be had by writing to the association or to the Technical Editor of *California Arts & Architecture*.

COLEMAN ANNOUNCES FLOOR FURNACE

A new line of Super Performance Gas Floor Furnaces has just been announced by The Coleman Lamp and Stove Company, Wichita, Kansas. These furnaces are considered an unusual development in this type of heating equipment. And, while they are designed primarily for home heating, they are also widely used for commercial heating purposes such as offices, stores, shops, business buildings, school buildings, etc. A number of new and distinctive features which provide super heating performance are claimed by the manufacturer. Some of these are:

A greatly increased warm air flow. A heating unit of this type is set below the floor with the register at floor level, so that the cool air is continually drawn off the floor into the warm air chambers. The streamlined construction of the Coleman Furnace and the special patented U-Shaped bottom accelerate the flow of air through the warm air chamber and speeds up warm air circulation throughout the home. Another new feature is the Double Radiators, in addition to the large combustion chamber, which give increased heating area for faster heating of the air.

A new Powerhouse Burner gives increased burning efficiency. One particular feature of this burner is its new one-piece slotted burner head which produces 16-fan-shaped flames, with 32 burning surfaces, for contact with the secondary air, which insures complete, perfect combustion. Each burner has a stainless steel gas tip which resists rust and corrosion and insures a full, free flow of gas at all times.

Another feature of this burner is its new automatic safety pilot with double safety action. If, for any reason, the pilot should ever fail, it will always fail safe. Another new construction feature is the double-locked corners of the outer casing, which not only adds to the furnace's strength and rigidity, but allows for contraction and expansion and thus eliminates buckling and booming noises.

These are just a few of the more than twenty outstanding advantages that are incorporated in this new Super Performance Floor Furnace which provides greater health and comfort in the home through increased heating efficiency and warm air circulation and lower fuel bills through more economical use of the fuel used.

More detailed data and information is available upon application to The Coleman Lamp and Stove Company, or the Technical Editor of *California Arts & Architecture*.

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★ A simulated flower light illuminates roses and path in this detail from the garden of the F. A. Hansen home, Los Angeles. Charles E. DuBois, Architect.

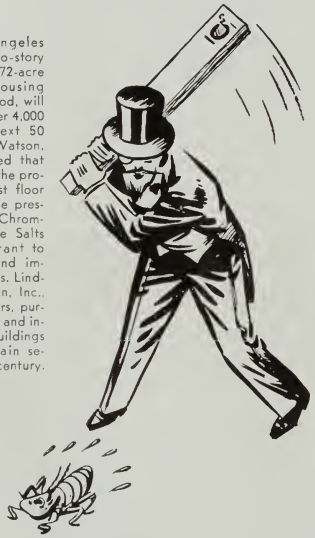
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FLETCHER MARTIN

(CONTINUED FROM PAGE 17)

night restaurants in San Francisco until sun-up, playing chess, argu ing, worrying, laughing. We have done some pumping around in a old station wagon.

It seems to me that Martin grows (and I hope he won't think I'm trying to be funny) like Iowa corn in July — you can hear hin crackle. He is not an ivory tower painter. He has that rare capacity for living as an artist should live. He gets himself bounced around. I have never known a man who subjected himself to so many experi ences from day to day, with such capacity for learning from thes experiences.

Not handicaped by a formal academic education, he is always striving to educate himself. He has an intellectual home life and the vigor to read and talk and question — and worry. Most important, he has a quality of humility and the simplicity which, to my notion almost invariably promises a certain greatness of spirit. He gets into trouble. He gets out of trouble. He has a thousand little disappointments and triumphs in the course of a week and lives many lifetimes it seems to me, within a brief period.

Martin, like most painters and writers, became militant, indignant, and aware of the travails of the last decade. He projected his own measurement of values.

But, in my opinion, he never quite became a bigot attacking bigotry — and that cannot be said of all painters.

What will he have to say now — now, when concepts of the last decade are out of focus?

The answer, for Martin or any writer, painter or composer, may not be forthcoming in full strength and clarity for years. Or the answer may come swiftly or gradually — it may come like thunder or it may be a subtle, indicative whisper.

JEWELS IN MODERN SETTING

(CONTINUED FROM PAGE 18)

refrigerator built in. The bath was grey tiled in rose, bedroom walled in grey. Windows were paned with frosted glass to insure privacy and draperies of oiled white silk carried on the translucence. On top of the original structure she built one large room, mostly of glass, to overlook a garden and the city's beautiful bridges. The typical "bay window" was redesigned into a simple glass-brick corner for stairs to the studio.

Furniture and draperies and upholsteries she designed herself and had made to order. Then she "set" this glorification of a tumbledown cottage in a terraced garden with fruit trees, a brilliant patch of corn to out-Iowa Iowa, and filled in the corners with kitchen herbs. In such surroundings she spins her jewelled dreams.

THEATER

(CONTINUED FROM PAGE 19)

effort made other than the obvious one of giving the public a wonderful time. In a day of unrestricted speed, there is no time for muddling. There *is* time for Comedy, no matter what Mr. Berhman might try to think about it.

Happily for us all, just when the last gasp seems to have gone up in a little blue flame of final indignation at having paid $3.30 for a foul evening, there comes a new crash of vitality and life, someone saves the theater from the train coming 'round the bend. This time it was Robert Sherwood. No Yogis, no 'isms, no shallow emotionalism, no cloudy thinking or attempt at gesture, but an extraordinary objectivity. Anyone who is sensitive to what is going on in the world will be sensitive to the play's overtones. The critics for the most part were not loud in their praise. In fact there were only four who were adamant in their desire to give it first place over the bouncing Mr. Saroyan. Sherwood recognized what is happening in the world, and faced it squarely, not as a pessimist, but as a scientific optimist. It is significant indeed that he and the characters of his play speak clearly and with a rare lack of hysteria.

There was another play which deserves mention. *A Passenger to Bali*, by Ellis St. Joseph. It was a parable in simple terms of action: a statement of the advancing march of the powers of evil, so clearly evinced in current history. But like Sherwood, the conclusion is upward. This play had a peculiar fate. It was miscast, misdirected, cut and rewritten to suit what the star felt were his needs, with the result

hat the star made an ass of himself and ruined a play that deserved far better fate.

The primary difficulty, then, may be said to lie in the statement of he problem. There is a fundamental lack of clarity in perception, nd an even stronger fundamental lack: a fear of *not* being medi-ocre, the fear of being thought "highbrow" by — no, not by the nasses — but first of all by one's associates. And this subtle fear is eally born of faulty craftsmanship.

The theater is not dead. It cannot die. But it has lost step. It has ost its point of view. There exist the same masses who understood *Othello* and *Lear* and took them in their stride. But there is this new roup, these fumigated few, trying to put on a false front. The in-rease of expense in production costs, labor problems, all those many actors are not a valid excuse. There is a plan afoot to stimulate pro-duction in a way that will be beneficial both to the theater, and to new workers in the theater, for it will enable productions to be made for one-eighth the now usual cost. We do not need to suffer the inanities of a Broadway season. The death-rattle of the primordial beast is ringing in our ears, as Sherwood writes in his latest play. For the first time in history, men are aware of what is going on. It is the artist's the craftsman's job and duty to translate that awareness into terms of his own expression, for in that process lie all the roots of national expression, coming from the inmost quarries of our minds and hearts — the roots of freedom for self-realization.

BENEATH YOUR TREES

(CONTINUED FROM PAGE 31)

"What does the form of the plant suggest? The stiff, erect stem crowned by a single flower (except in the case of the cluster varieties) is bold and flaunting. Yet its diminutive stature prevents the daffodil from holding its own except in numbers. In quantity it acquires a certain scale. Tightly packed masses or clumps are not desirable because they tend to obscure the individual flower; loose plantings which can be ruffled by the wind or dappled by the light shade of vines or thinly-placed trees are perhaps safest and more satisfactory. However, the unconventional use is always the most stimulating and I would suggest experimentation with larger-leaved companions, like the grey-branched fig or the Japanese loquat, which have a strong individual character. Association with stones (particularly those of a rounded form) as a contrast to the spear-shaped leaves of the daffodil, might be another way of assisting the aesthetic balance of nature."

"What your own architect, Richard Neutra, has called 'biological decency' must influence even so seemingly incidental a matter as the present one. Decency towards the daffodil implies a knowledge of its life-cycle. Like all bulbs it stores food underground rather than in leaves or stems and can live a part of the year hidden away beneath the soil without any structure above ground to draw in nourishment from the air. This provides an opportunity for surprise, accent and rhythm, when the bulbs are mingled with other plants. It also makes the thrusting forth of the daffodil in Spring, its burst of bloom and rapid fading away, so interesting a part of the garden pattern. Use the bulbs where other plants may take their place during the summer months without disturbance — not plants which require water (because the bulbs need to be dry at that time) but xerophytic carpets of Portulaca or Mesembryanthemum which will scurry over the dry soil and perhaps remain to provide a ground-work when the bulbs are in flower. If the site is shady, grow the smaller kinds in raised terraces of concrete or stone to bring them nearer eye-level and to assist the drying-out process. And don't forget to take time and tie the foliage in knots after flowering. It not only helps to ripen the bulbs, but makes a swell piece of decoration in the garden."

Mr. Rose will open his studio in Hollywood September 1 for instruction in landscape design and appreciation. There students may bring their garden problems and study in Mr. Rose's workshop where original ideas will be developed into complete and workable designs.

Special six-week courses are being arranged for amateurs wishing to extend their appreciation of landscape art. Advanced courses with group and individual instruction encompass more experienced students, architects, and professionals.

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ART

(CONTINUED FROM PAGE 13)

I imagine that Hobema, the landscape painter, would get quite a laugh out of having a painting hanging in Southern California. He was one artist who did not feel that the game was worth the candle. Art historians were long puzzled as to why he did no painting after he was 30. One day someone discovered that he got married about this time and that Mrs. Hobema obtained a job for him in the Wines Customs. Mr. Hobema just up and quit painting.

Durer is always spoken of as a great scholar and craftsman. One thinks of him working away at his hundreds of woodcuts, paintings, and engravings, with never a thought about fame and fortune, a painstaking man, cold and aloof. That he had another side to his character is indicated in his letters home from Venice. Durer complains that, "here I am somebody, while at home I am counted a parasite." Naively he writes, "Giovanni Bellini praised my work, before celebrities and nobles. He wishes to own one of my paintings even though he pay for it. He is an excellent man." Later he rather smugly notes, "the Venetians spend their time mostly in singing and drinking." Perhaps Bellini didn't buy the painting.

The only excuse for this type of studio gossip is to remind us that the "Old Masters" were, after all, human beings, and that many of them were the unpopular "moderns" of their day. In any event, I'm willing to bet that the little boy who thought that the El Greco was so "swell" would get a kick out of Picasso.



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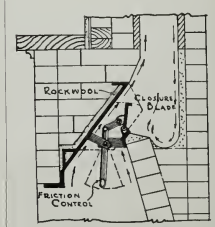
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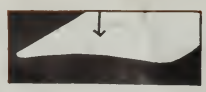


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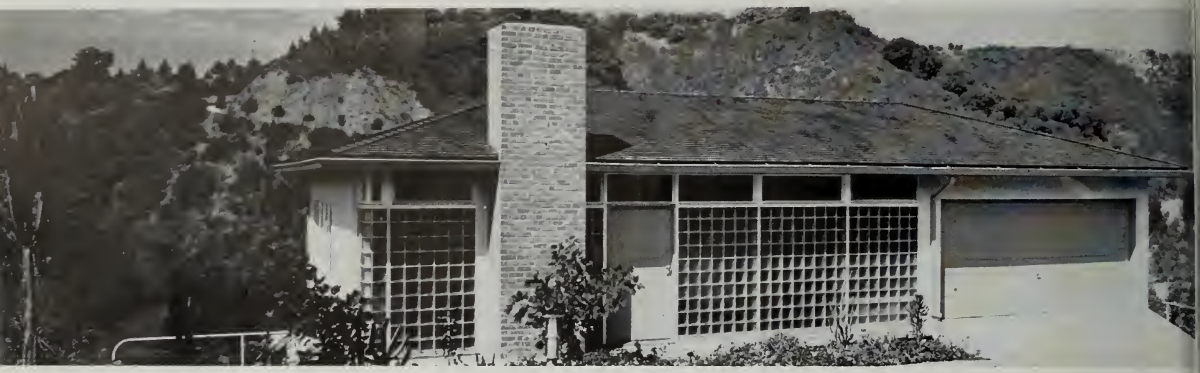


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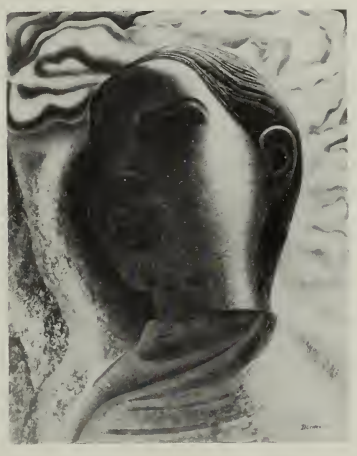
Roberto Berdecio, South American artist, whose paintings and murals have been shown throughout the Americas, is here in California on a Guggenheim Fellowship.

Berdecio was born in Sucre, Bolivia, thirty years ago, descendant of a long line of artists, musicians and diplomats. This odd mixture plagued him as a boy. For while all the other young men of the family were being groomed for diplomatic careers, young Berdecio wasted his time drawing and painting embarrassing pictures of the government officials and diplomats who frequented his father's home. He left to travel through the Andes down to the jungles in Brazil. There, in Matta Grosso, he painted everything in sight. In his travels through Cuzco, Manchu Pichu, Tihuanaco, he studied Inca archæology and Colonial architecture. From Bolivian and Peruvian landscapes, one accounts for the transparent quality in his own landscapes and the elaboration of detail in textures for which his work is so well known. After Argentina and Chile, he went to Mexico, where he participated in the artistic movement there. Also, he worked with Siqueiros, who said of him, "Berdecio is the greatest painter ever to come out of South America." It was here that he first formulated the idea to make pictures "move." To enable the spectator to secure a complete view of a painting no matter from what angle he approaches it. In 1938, he went to New York and was commissioned to paint two murals. He chose as his subject New York City. Here he applied his new theories of dynamic composition.

When asked what his ambition is in painting, he answers quickly, "To cover with murals the walls of Grand Central Station in New York City."

Berdecio closed a show recently held at the Raymond and Raymond gallery in Los Angeles, and will exhibit the same paintings in San Francisco, sometime in October.

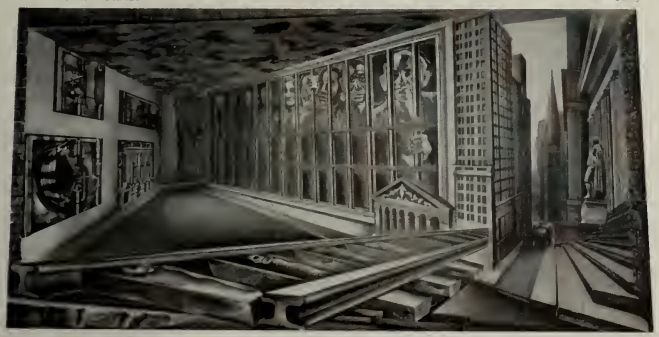
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ART

SAN FRANCISCO

It is a pleasure to report that the Sixtieth Art Association Annual is a remarkably good show. Not only that, but the sculpture, usually the weakest section, is this year quite fine. The millenium has probably arrived at last; at any rate, not only is the sculpture section strong, but so far at least there has been noticeably little talk about hanging the juries as well as the show.

This year the Parilia Purchase Prize for sculpture was given to Zygmund Sazevich for his beautiful figure of a seated woman in cast terrazzo, an exceedingly fine thing. The eye flows smoothly over this serene, strong and dignified sculpture like water over polished stones. It is called Mississippi; and it has both strength and fluidity, a rare but precious combination in sculpture.

Dick O'Hanlon won the Edgar Walter Prize for sculpture with his well-conceived stone Buffalo. The animal is carved in a shape which looks very much like that of a sea-worn pebble and probably once was. At the same time it is unmistakably a sleeping buffalo — the head and legs are in relief. It is a remarkably effective combination.

First prize from an anonymous donor was split four ways to go to Mike Chepourkoff's Bear, in flat bent metal; Planting, a heavy carving in dark wood by John Wisely; a fine abstract painting by Charles Howard; and a large tempera of figures by Miné Okubo. Mary Byrd got a certificate of honorable mention for her Western Horse.

Other good sculpture was David Lemon's Rima, an abstract head in marble; Po Little's Head of a Negro, O'Hanlon's Head of an Owl, two small pieces by Brents Carlton, and a walnut abstract figure with lovely movement, by Merion Hair.

Matthew Barnes took the Parilia Prize for painting with what is probably his finest picture so far, entitled Lake Merced — low, dark land between sky and water with a beautiful play of light from cloud to shore, and in one corner a small boat with a pinkish figure in the prow.

The Anne Bremer Memorial Prize for landscape was awarded to Leah Rinne Hamilton for An Old Orchard interestingly painted in pale greens and whites.

Copeland Burg got the Anne Bremer prize for still life with a faintly Hofer-like painting of flowers on a table, in grayed blues and reds relieved by dull white. The Artists' Fund Prize went to Marie Cruess' Bergen Fish Market, mildly abstract.

Dallas carried away the William Crocker Prize with a very interesting painting by Everett Spruce called West Texas Mesa — a compact composition with an effective use of thick paint here and there as accent and emphasis. John Tufts' painting of Flowers won the John I. Walter Memorial Prize — and a small brilliant canvas by James McCray had honorable mention.

As to the rest of the show, several interesting trends were evident. In sculpture there were a surprising number of things composed to fit the original piece of material and an increasing trend toward abstractions. Picasso has inevitably left the mark of his influence here and there among the painters, chiefly so far in superficial mannerisms. Several painters who have been fascinated by surrealism seem to be returning to a more objective expression, probably enriched by their travels along the road of the subconscious — and others are setting foot on the same path.

NOTABLE EXHIBITIONS FOR OCTOBER

Ceramics by Susi Singer at Raymond and Raymond Galleries, Los Angeles, October 17 to November 1.

Analysis of design through flower arrangement created and assembled by William Moore. October 13 to 20 at 3912 Marathon, Los Angeles.

Oils and watercolors by Irene de Bohus at the Schaeffer Galleries, San Francisco.

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OF MUSIC

THE SCENE CHANGES

Fashion-reporters and music critics are hard up for interesting material during those "in-between" weeks which are the unavoidable by-products of seasonal changes. However, since musical activities today are no longer confined to public concert-affairs, but play an increasingly important part in our home-life, it might be well to review two important factors of music in the home—the record library, and sound reproducing instruments.

FROM TOY TO TOOL

In its short history, the phonograph has developed from an awe-inspiring mechanical miracle to a source of pleasant parlor-entertainment, graduating finally — with the advent of electrical recording — to an increasingly important role in our musical life. Of today's three main methods of reproducing music — phonograph, radio and talking pictures — the phonograph is not only the oldest, but musically the most important. In contrast to radio, the phonograph gives the listener more than a fleeting impression of a composition and performance; it enables him to enjoy and study one and the same rendition in countless hearings. In contrast to talking-pictures, the phonograph commands the listener's undivided attention for the music, whereas in motion-pictures music either shares the honors with the dramatic action or plays an altogether subordinate role.

Modern phonograph-reproduction is theoretically capable of giving a faithful picture of a musical performance. However, few phonographs are so constructed as to be musically satisfactory. Only a small minority of the sets marketed as "high-fidelity" radios and phonographs actually live up to their claim to reproduce the entire audible range of human hearing. The majority of them reproduces scarcely more than one quarter of all audible sounds. Listening to radio or phonograph reproduction on the average set is tantamount to looking at an oil-painting through colored glasses. In radio, high-fidelity receivers are built primarily for the reception of local stations. They are designed to tune very broadly, but they will bring in every tone and overtone of the actual broadcast. The selectivity which is essential in long-distance and short-wave reception is achieved at the expense of sensitivity — in other words, at the sacrifice of tone-quality. Therefore, the music-lover who is interested in tone will have to sacrifice the dubious pleasure of tuning in on London, Berlin or Rome. This limits his choice among the available instruments, but there are a number of "high-fidelity" receivers which actually live up to their claims.

A radio set, equipped with a high-fidelity tuner and amplifier is a suitable instrument for phonograph-reproduction if it is coupled with equally sensitive components. There are now several tone-arms, even one changer, equipped with low-pressure pick-ups of great sensitivity, using a crystal cartridge with a permanent jewel-point (the pick-up which uses a photo-electric cell can scarcely be called a "high-fidelity" instrument since it will not reproduce more than one-third of the audible range). The music-lover who is primarily interested in records and only to a minor degree in radio will do best with a high-quality amplifier and record-player to which an inexpensive radio may be added.

Naturally, even the best components will not produce satisfactory results unless they are properly used. A high-quality speaker, mounted in a ply-wood cabinet will be as incongruous a combination as a Rolls-Royce motor attached to a bicycle. Fortunately, it is possible to secure locally complete high-fidelity radio-phonograph combinations in cabinets, as well as the sepa- *(Continued on page 37)*

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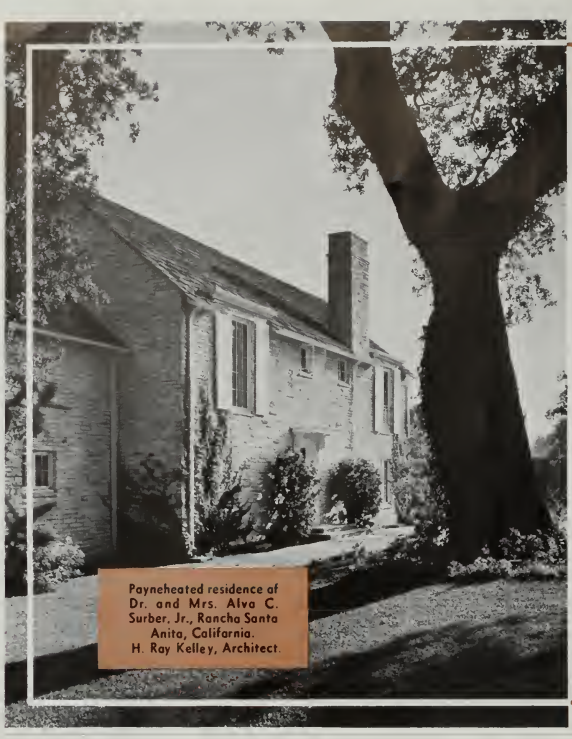
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WHY NOT BUILD?

by Ramsay Harris

Diogenes lived in a tub. True, the tub belonged to the temple of the goddess Cybele, and Diogenes paid nothing for his privilege of occupancy. His plan embodied the cheapest housing and the cheapest rent. There may be some significance in the fact that this same tub-dweller, living in a city well supplied with architects and contractors, once set out by daylight with a lamp — to search for an honest man!

Building involves an outlay of money. Rent is calculated to return to the owner, over a period of time, his original investment plus interest on the outstanding amount, plus taxes, plus compensation for the initial risk of so investing his money. Building statistics do not seem to support a thesis of either pure philanthropy or willful self-destruction on the part of landlords.

Why, then, the wide prevalence of the belief that it is cheaper to rent? First, because of convenience to the renter; second, because there are costs and costs in building. In the first case, a man from Timbuctoo secures employment in Los Angeles or San Francisco. He finds a house ready-built within convenient distance of his work and is glad to pay for the privilege. In the second case, any five-room house has about so much space, but a five-room house may cost anything from $2000 to $10,000.

This last consideration alone accounts for innumerable would-be homes remaining mere air castles. Husband and wife calculate that they want a house with a living room, a bedroom, a dining room, a kitchen and a bathroom. How much will that cost? "You can't build anything that *looks* like anything for less than $1000 a room," says a costs dogmatist. At that rate an extra bedroom — and an extra bathroom — well, they'll think it over. *A thousand dollars a room! Well!*

Conservatively speaking, between 80 and 90 per cent of the American people should be unable to rent houses that have cost more than $3500. However, houses enough may be found whose rental is proportioned to such a price. If, then, such houses cannot be built for $3500, someone is losing heavily or else there really is a Santa Claus!

City developments move fast. The recent census is telling us statistically how rapidly we have grown. Unstatistically we can all realize that fact. A few years ago gophers and gopher snakes played tag in a sagebrush-covered wilderness. Today that wilderness is completely built in by houses on 60x100-foot lots. It was pleasant enough when the nearest house on either side or in front was five lots distant. Now a radio program, an onion stew or a family row is a community affair.

Over 90 per cent of people in America secure homes through cheaply purchased specifications, back-of-an-envelope drawings, inheritances or real estate ventures built for sale. A very small percentage sees fit to employ the professional services of a man who has made the artistic and functional planning of homes his life work. The general theory is that in the final analysis the contractor erects the building. Why, then, pay the architect's fee? Surely the contractor knows some usable plan, can follow the client's own drawings, or can build from a set of blueprints bought by mail. Surely, indeed!

The first judgment of a house is on the basis of general appearance. If it is not comely to look at, many a prospective buyer will not be lured in to consider its livability. Our summer beaches swarm with good hearts, male and female, but first impressions usually deal with more conspicuous features.

The second judgment of a house is based on visible fittings and equipment, such as tiled showers and steel window frames. The generous invitation to termites in the basement may be overlooked for years and the roofing be judged, months later, by the cartography of a leaky ceiling.

The final judgment of a house is its livability. Some houses tighten one's diaphragm and set one's teeth on edge. Others convey a sense of happy restfulness. The latter is the result of art, not accident.

Rental is often quick and careless. Building is endless fuss but likewise endless fun. Dollar for dollar, you are not likely to beat the game. If you are paying a $3500 rental on a $6000 house, you are more than likely paying rental on $2500 worth of unattractiveness and poor judgment. To build tastefully is to erect not merely a house but a ceiling-high album for enduring memories. To rent is to leave dwindling memories here and there, scored over and erased by strangers, like momentary doodlings in a public telephone booth.

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House exterior by Paul Laszlo.
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Dapprich

California arts and architecture

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OCTOBER 1940









The Westwood Home of

Galli Curci



Pacific

Notes in Passing

Louise Ballard, the decent docent at the Los Angeles Museum, takes a long, healthy view on art. The lady travels a nice, healthy middle road that threads its way neatly between the wide-eyed and the prim. We like Miss Ballard and the things she says, and particularly the way she says them. There's a great deal of flub-dub about art and not nearly enough of it makes sense. Art is for people, and about them and the things they live with and by. It is the putting down of facts and feelings about life and the things that are in it and the things that come out of it. Too much of the talk is sheer pretention, snobbishness and merely factual rubbish. Louise Ballard and Dr. Grace Morley are like the good fresh air that blows through tombs.

The three Bruton sisters have been creating magnificent and beautiful things for many years now. Given a few sticks and stones, odd pieces of strings and some old rubber tubing, they are likely as not to turn out something that will take your breath to the last gasp. After their mighty labors at the San Francisco Fair, they took a postman's holiday and wandered through the grounds with the sore-footed throng to see what was really going on.

Joining a group led by a mouthy young guy, who was doing a fast spiel on all points of interest, they paused with the rest in front of their own magnificent mural, which, from the ground, looks to be nine miles high, seventeen miles long, and a little like something cooked up by Paul Bunyan. The crowd gaped, the Brutons stood happily and anonymously listening as the young guide ripped off the facts and figures of size and dimension, only to hear him top off the recital with, "and, ladies and gentlemen, the whole thing was done by three old maids from Alameda."

Doris Rosenthal is back from Mexico with an astonishing selection of sketches and color notes which will soon be turned into material for a show which is bound to drop a few jaws when it has its opening on the Coast. Rosenthal takes her Mexico straight. She goes far into a back country that nobody ever heard of to hide for months and work like a beaver. She's pretty jaunty about mule-backing it for days into distant villages, where she haggles for her supplies with the best of them, and wheedles the natives into posing. The quietest of all people, she managed to get herself put in jail for losing her temper, and then stubbornly refused to pay her fine. The genial Mexicans were, of course, amazed and nonplussed. The jailer was so upset that he insisted on paying it for her, so of course that broke her down and she shelled out what amounted to sixty cents for freedom. Came the rains and out came Rosenthal, white-haired lady artist on a mule, swathed in a poncho that trailed the ground, and with her sketches carefully rolled in rubber bed sheets to escape the mildew. Come spring and the show will be on display in New York and very probably on the Coast if present plans are carried out. We have seen the sketches and we know it will be a grand and a good show. In the midst of the headlines, it's a mighty nice thing to be looking forward to the work of a fine and honest artist who can say fine and honest things about beautifully simple people who take their lives reverently from the earth and get joyously tight on market day.

"Charlot's Review" hit Hollywood full-tilt, and the going is neat and very, very funny. The twenty-seven numbers made things a bit unwieldy at first, and the expensive glitter of the star-heavy billing was slightly dazzled. But with a little bedding down, it's likely to be one of the best reviews we've had in years. Of course, it has the richest kind of production, the biggest of big names, a fine new score and some sensational dancing. But there's one thing it hasn't got, and that is Beatrice Lilly. We were pretty young when the first "Charlot's Review" came to New York, but we have never forgotten that magnificent loon of a woman, and we have loved her ever since. Lacking the Lily, we'll take Reginald Gardiner as far as the present version is concerned. There, ladies and gentlemen, is a very funny man—a completely mad and absurd man, with a voice that is the voice of all people who sing in bathtubs and dream of directing symphony orchestras when nobody is looking. Charlot's new review has a great deal that is witty and smart and genuinely amusing. As long as it has Reginald Gardiner, we'll be taking the same seat for every night of its run and gather enough chuckles to see us through the winter.

The Don't-Miss-It-If-You-Can" Department: The Hatfield Galleries in Los Angeles has put up a Gauguin show of much more than considerable interest. It's rather small, but the pictures are worth several times more than a second look. Some of the best of his impressionistic work in Brittany are there with fine representation of what he did to canvas in Martinique and Tahiti.

The Raymond & Raymond Galleries will be showing the ceramics of Susi Singer from October 17 to November 1. It will be an excellent opportunity to see the work of one of the really important artists in this field. The lady is full of honors and first prizes won here to there and is represented in the permanent collections of museums in Vienna, Dresden, Cologne, and Paris.

Also western collectors will be having a field day at showings being arranged by James Vigeveno at 160 Brownwood. Paintings brought out of Holland before the dark night fell represent the important work of thirty European artists. Among them: Dufy, Modigliani, Pissarro, Utrillo, Vlaminck, and Rouault.

This month the musicians who perform under the group name of Evenings on the Roof are winding up their third six-months' series with a performance of the "Concord" Piano Sonata and the First Violin Sonata by Charles Ives, September 22 and 29, 8:30 p.m., at 1735 Micheltorena Street, Los Angeles. These are both first performances in the West.

Beginning a new season the group offers programs featuring the clarinet and the viola, a lieder recital, and a contemporary French program. New compositions to be heard for the first time in Los Angeles include the new Violin Concerto, opus 36, by Arnold Schonberg and selections from Mikrosmos by Bela Bartok. Schonberg lives in Brentwood and teaches at U. C. L. A.; Bartok is now touring in this country. Darius Milhaud, teaching this winter at Mills College, will be consulted in regard to a program of his music.

In addition to the Fourth Sunday Evening programs the group will offer a Beethoven series of 14 concerts, on the Second Monday Evening of each month, featuring most of the compositions for piano and all of the sonatas for violoncello and for violin. This Beethoven series will start October 14.

ANDRE MALRAUX

Man against the furies



Ralph Samuels

by Peter Yates

Andre Malraux, French author, in a time of action a man who has lived action, has made his work the shaping of disaster in terms of its significance. Appearing in China as an active member of the party with which Chiang Kai Shek at that time professed alliance, he barely escaped the Shanghai massacre organized by Chiang Kai Shek at the instigation of the Japanese. From this experience he returned to write a book, *Man's Fate*, that transcended the issues involved in both the massacre and his own adventurous experience. For Malraux the significance of the event resolved itself in the awakening of human beings from their habitual attitudes. The opium-clogged Chinese esthete, a figure of his race, the liquor-sodden European dillettante of world culture, rise unused to action that is imposed on them, trying to save a handful of lives. Chinese terrorists and Russian commissar show by vital action the real worth of their pretensions. And at the last, facing terrible death, party organizers and party followers alike, wounded and exhausted, recognize an enduring fellowship, unbound by party lines, in the common conviction for which they are about to die.

In an earlier book Malraux had shown the impotence of men fighting nature in the Cambodian jungle, seeking traces of an ancient civilization already swallowed by that encroaching jungle. Returning to Europe he next issued a brief volume, *Days of Wrath*, telling the experiences of an anti-Nazi agitator during his imprisonment and his subsequent release and escape to Austria. It is not the doctrine but the man that survives, the man for whom the peaceful streets of his own city, the presence of his wife, have become after torture more significant than the reason for his torture. Yet he must return, no longer agitator but man, to fight the bestiality he has experienced, to share the duty conviction has imposed upon himself and his companions.

In this spirit Malraux himself went into Spain to join the Loyalists. During the pauses in the fighting he began the writing of another book, *Man's Hope* — title as meaningful as many words — in order to analyze again the causes, the basic convictions for which men fight. Through the divergent personalities and attitudes of three great characters, each observed from life, he personalized the convictions and antagonisms which made this catastrophic civil war a symbol of the more terrible disruption of European culture that was impending. And once again it is the men and what they stand for as men, that make this book a vital record of the hopes by which men live, the hope that men of such integrity may yet fight together for a less perishable end.

When France went to war with Germany, Malraux entered the tank corps of his own country, an action still not understood by many who had thought him an enemy of established government. No one who has read with understanding and felt the message of his books moving from Fate to Hope can doubt that he saw in the French resistance to Germany a further extension of the duty to fight (with conviction rather than with dull duty those elements of chaos and distress, which, like the Cambodian jungle, creep upon the civilization of our time.

ART IS NOT FASHION

Being honestly critical on your own terms

is as good an approach as many that are thrust upon you.

by Louise Ballard

A POLL of opinions on art, I think, would show that a great many people believe that the only good artists, like the only good Indians, are the ones that are dead. Furthermore, the pinnacle of greatness is to be an Old Master. To become a member of that minority, an artist must have been dead several hundred years and have been considered a good painter during most of that time. When a point is reached when no one doubts but that he paints not only well but divinely, he is an Old Master.

This is the voice of the many who regard art neither as the means nor the end of living, to whom it is never a passionate excitement, but a mild form of entertainment, "cultural" and therefore praiseworthy. They are wearing ready-made opinions, and it is to this unthinking acceptance of a complicated pattern that I object, not to the opinions themselves. Time and the art critics have cut away the work of inferior artists and left an outline of really great art, works that always pass the tests of excellence despite changes in styles of painting and fashions of taste. (For fashions fade and critics change their tune and posterity is unpredictable. Who is there now to toss a kind word to those once-fair-haired boys, Bouguereau, Haydon, Benjamin West and Washington Allston?) In other words, placing your admiration on the Old Masters is a sure thing, and very admirable of you — provided you know what you are betting on and why. It is the "why" that throws the monkey wrench in the innards and divides those who have taste from those who have induration of artistic opinion.

Sensitive ladies who tend to swoon before Rembrandt are only too apt to shudder before Rouault, and all because they fail to see "why" Rembrandt was a great painter. It is enough that he is a Great Name! Counting the sheep that jump the artistic fences at the bidding of tradition has put many a museum curator to sleep. It is this lack of real understanding of the things that make a work of art tick that prevents the development of any real taste — not to mention the appearance of a new Athens or another Renaissance. Heaven knows, this mad modern world needs an injection of unadulterated good taste in many ways. In art, "modern taste" does not imply a penchant for "modern art," but rather it is our capacity today for discernment and artistic appreciation.

Of course, the development of taste, like the behavior of adopted children, is a moot question. Some say taste is "hereditary" or innate and can't be developed. Others that it is "environmental" or acquired and can be developed. I believe in being determinedly optimistic about the whole thing.

At any rate, a practical, back-to-earth attitude toward the Old Masters should be a relief to everybody and a lot more fun. By thinking of the Masters as divinely inspired with chef d'œuvres leaping forth full-grown, we fail to think of them as ordinary men solving problems of technique and composition by the sweat of their brows. The best tribute we can pay them is to drop this attitude of awe and really look at the pictures for what they are: the perfect solutions of certain problems, first steps in the solving of new problems, expressions of the life and thought of other times, expressions of emotions that are universal and eternal.

An excellent place to practice what I am preaching is the Los Angeles County Museum where the "Masterpieces of Art" exhibition is still being shown. There is ample room to exercise your taste. In fact, after the manner of the get-wise-quick schemes, here are a few artistic gymnastics guaranteed to increase your enjoyment of pictures without the use of drugs or even Vitamin B.

Exercise 1: Look at each picture for thirty seconds before you peek at the name of the artist. If you don't cheat, you should find out such interesting things as whether you are allergic to the painting of Tintoretto or merely the name of Tintoretto.

Exercise 2: Look at each picture and take a backflip in time trying to reconstruct the world as it was when the painting was made. This is known as "getting the historical background." There is a good deal more to it than being able to say, "Ah yes, Jan van Eyck, early fifteenth century Flemish!" Be personal about it. Jan and brother Hubert are credited with being the first to paint with oil. Imagine the effect of the appearance of such painting as "The Ince Hall Madonna" in a world that had seen only fresco and tempera painting. Realize that Jan van Eyck never saw works of Leonardo or Titian or Rembrandt or anything like them. We are so accustomed to tracing the influence of one artist on the work of another that we sometimes forget that the process did not work backwards as well as forwards. The painting of the details in this picture, the bunch of keys hanging in the lock, the highlight on the glass bowl, the fine vibrating strokes in the Madonna's hair have added meaning when we know that Van Eyck's predecessors were miniature painters, illuminators of manuscripts.

The quiet peace of this Van Eyck as compared with the turbulent El Greco exemplifies the calm religious feeling of the North country where Protestantism was to develop, and the intense emotionalism of the Spanish Catholics. Looking at these two pictures, the differences in spirit of the warring countries is evident.

The seventeenth century came to Holland bringing freedom from Spain, Protestantism, prosperity, and the "Little Dutch Masters," not to mention the big ones. Instead of religious pictures we find scenes of every-day life — De Hooch's "Linen Cupboard," a typical interior with cool light making a sheen on satins and velvets, falling on fine furniture and dim pictures on the walls; Buytewech's charming little trifle telling the story of the elder sister who acted on the theory that all was fair in love — even the old shell game; Jan Steen's raucous tavern scenes; Vermeer's marvelous "Milkmaid"; Van Goyen's gay "Traffic on the Ice"; Ruisdael's "Distant View of Haarlem," with strips of linen bleaching in the flat fields with the cloud-hung sky above.

The French Revolution hovers behind the eighteenth century French pictures. Watteau's delicious froth of color that escapes being oversweet by its very exquisiteness is not more beautiful but is more interesting when we consider it a symbol of the extravagant decorativeness of the Court. The self portrait of Mme. Vigee Le Brun with her daughter gains in poignancy when we remember that she was the favorite painter of the ill-fated Marie Antoinette and had to flee for her life at the time of the Revolution. The icy realism and the classical balance of David take on new meaning when we know that he was the dictator of artistic styles during the period following the Revolution.

But this fitting of pictures into the jigsaw puzzle of world history could go on forever.

Exercise 3: Look at the pictures and try to determine what kind of impression or emotion the artist tried to create for you. For example, "The Deposition" by El Greco is electric with intense feeling. The yellow-green light that per- *(Continued on page 40)*

Helen, Margaret, and Esther Bruton



Immogene Cunningham



Applegate Night view of the *Peacemakers* at the Golden Gate International Exposition

THE BRUTONS AND HOW THEY GREW

by Dorothy Puccinelli

THE GREAT colored relief of the *Peacemakers*, at the entrance to Treasure Island's Court of the Pacific is the work of three artists known to their friends and public as The Brutons. This collective term rather conceals the separate personalities of Margaret, Helen and Esther Bruton — but the truth is that since they are sisters, all blondes, all equally expert artists and craftsmen, and usually to be found working in a state of quite unsisterly harmony on some large commission, the average mind is incapable of disentangling one Bruton from the others. Actually the relief at Treasure Island is the only really big job for which all three were responsible. As a rule one Bruton gets a commission, designs it and executes it unless it is too big to handle alone, in which case the others act as her assistants.

It was Esther, for instance, who decorated the Fairmont Hotel's circus cocktail lounge, a pleasant place whose gold-leaf walls are painted in amusing scenes involving round white horses, lovely ladies, animals and clowns, and animal trainers with handlebar mustaches. Esther also did the decorations in the bar of the Golden State Hotel in San Francisco, and the three large panels in the sports lobby of Magnin's in Los Angeles. These are done on pewter colored Chinese paper with metal leaf applique and color.

Helen's largest commissions so far have been mosaics in glazed tile, although her professional activities range from the making of etchings to managing the Active Arts section in the Fine Arts building at the Golden Gate International Exposition. Her mosaics are beautiful examples of what may be done by an artist with a feeling for materials. Ordinarily commercial glazed tile is a deadly medium; the colors are standardized, the textures are unpleasantly smooth, the general effect is distinctly bathroomish. The Brutons combed the scrap heap of a kiln whose owner believed in experimentation, and from the discards selected off-colors, rough textures, uneven pieces which they cut and fitted by hand. Helen's mosaics made with these carefully selected cast-offs have great richness and quality as well as fine design. Chief examples of her work in this medium are two panels at Fleischhacker Memorial Mothers' House in San Francisco, the entire entrance of the Golden State Hotel, also in San Francisco, and a large decoration in the Art Gallery of the University of California.

Margaret, who started her artistic career as a painter, has become interested in such things as terrazzo, pebble mosaic and constructions in cement. She had an interesting relief-mosaic at the Fair last year — a relief of two nudes cast in cement and surrounded by a sea of white pebbles. In her terrazzo the design is generally abstract. One is apt to find all sorts of things embedded in the *(Continued on page 41)*



A terrazzo table top by Esther Bruton



California art is enriched by the talent

of the three Bruton sisters



The Peacemakers was design and carved by the three Bruton Sisters out of wood-fiber laminations on four-foot units of plywood. In the photographs, Esther Bruton is shown carving and completing two heads to form a small section of the gigantic outdoor painted relief.





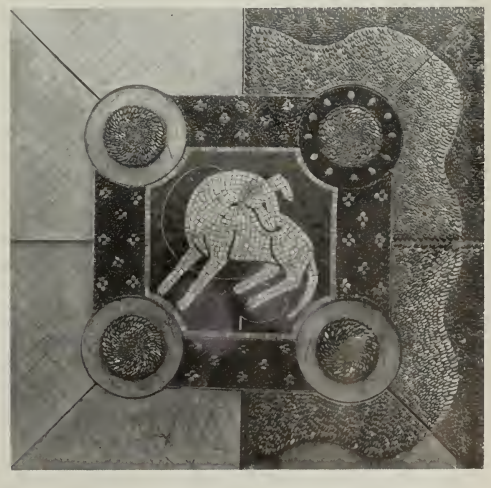
Two terra cotta bas-reliefs designed by Helen Bruton for the Fresno, California, Post Office

A mosaic dog set in a background of pebble mosaic and textured cement forms a charming accent for garden paving

Philip Fein



A terrazzo designed by Margaret Bruton



RADIO INTO ART

The magic box doffs its swaddling clothes

by Irving Reis



IN ITS most fundamental sense an art form is a method of communication. Between the creative aspirations of the artist and his audience stands cold clay, or paint or the shape of words. They are static things until he breathes his fire upon them. But without the material forms of transmission, expression remains still-born.

Because art needs communication, the development of newer and more plastic methods, inevitably stimulates the creative minds of the time.

Great literature existed before Guttenberg invented movable type. But the encouragement that the printing press brought when it made literature available to all the people for the first time, gave impetus to a movement which was destined to reshape the culture of the world.

Our own times have developed an even greater miracle of communication than the printed word. It is the electric wave of radio. It promises in its maturity to bring about as great a renaissance in our culture as printing did in its time.

To the discriminating radio listener, such a statement may seem like the purest kind of idealism. Much of the radio day and night is made hideous by the vulgar, the tawdry, the banal. Like other art forms radio is being abused by small men with both eyes magnetically cocked toward the market place. But the artist is a tenacious fellow and he finds room to do his work side by side with the hawker.

In less than fifteen years radio has revolutionized the musical taste of *(Continued on page 40)*

by Norman Corwin



THERE is a story in radio about a commercial producer who, finding the Lord's Prayer in a script, wanted to rewrite it. He felt it was slow. This will give you an idea of the fastidiousness of the type of mind which holds that if a program cannot be understood in an institution for the feeble-minded, it is wasting the air's time and the sponsor's money.

A good many of the boys who work in radio recognize this is the bunk. They loathe writing down, and confess as much over drinks in the restaurant after the show. They make jokes about it. At KNX one of the best writers, an idealist who thinks the Lord's Prayer is pretty good as it stands, is referred to affectionately as "Tall, dark and sustaining."

But it was discovered long ago that language has a special dignity and authority when addressed to the ear alone, the ear being what it is — the poet of the senses. It is through the ear that we perceive what Brahms and Beethoven were getting at; it is the ear alone which endows us with a scene of rhythm. Certain writers in radio are well aware of the value of the well-chosen and well-known word, and they are putting their knowledge to work. The effect has been to raise the entire level of radio — painfully, slowly, but inevitably. The really good things are now being repeated on commercial shows; there is a growing initiative among the sellers of soap and gasoline to turn out distinguished programs. And the public taste, meanwhile, improves.

It all begins with the word, for none but the purely musical show can *(Continued on page 40)*

by William Robson

Hausner



TO ANSWER the question, "Is radio approaching a true art?" it is, at first, necessary to define terms. In the past, it has been possible to apply certain standards to the artistic expression of an individual or a people which may be used to compare the art of one period of time with another.

The Industrial Revolution and, more closely to our subject, the development of the radio, has placed a technological barrier to esthetic criteria. We now express ideas with the cooperation of the bombardment of electrons on a grid, in a tiny vacuum tube. We convey emotions with the assistance of a silver coated strip. No longer can "theater" be defined as a Frenchman once defined it, "A board on two barrels and a passion." Now drama may be a voice and a microphone, or a joke and a frame of film. When Leonardo da Vinci decorated a refectory wall in an Italian monastery, he was not concerned with the question "Is mural painting approaching a true art?" When Shakespeare was writing a new play every week or so, to keep the Globe theater filled, he was not concerned with the esthetics of Elizabethan drama.

If one believes that art is the expression of a people, then radio certainly offers the technique for the development of art. Radio's effect upon its consumer, the listener, is overwhelming.

At this time in history, however, the consideration of radio as an art, takes second place to its importance as a social force. An ancient Greek once defined a democracy as that group of people which could be gathered together with the sound of a single human voice. Thanks *(Continued on page 41)*

SHAKESPEARE AND TODAY'S FRONT PAGE

By MAURICE EVANS

IN REVIEWING my production of Shakespeare's "Richard II" the critic of *Arts and Architecture* found the parallel between modern and medieval times so striking that it was difficult to concentrate on the play as an historical chronicle. His reaction was shared by many people in the cities we played while touring since the European war broke out: John of Gaunt's famous apostrophe to England which occurs in this play normally wins a resounding "hand" for the actor who speaks the lines, but during the closing weeks of our tour, when Holland, Belgium and Denmark had fallen and the Nazi hordes were sweeping closer and closer to the English coast, audiences would receive the famed "purple patch" in awed silence. Who could fail to note the irony of lines like these:

"This royal throne of kings . . .
This other Eden, demi-paradise.
This fortress built by Nature for herself
Against infection and the hand of war,
This happy breed of men, this little world,
This precious stone set in the silver sea.
Which serves it in the office of a wall,
Or as a moat defensive to a house,
Against the envy of less happier lands,
This blessed plot, this earth, this realm, this England."

Shakespeare can hardly be blamed for failing to foresee that aerial warfare would make nonsense of this speech. He can just as easily be praised for writing whole pages of speeches which can be quoted today as descriptions of tomorrow's happenings. Henry V abounds with them:

"Now all the youth of England are on fire
And silken dalliance in the wardrobe lies.
Now thrive the armourers . . ."

Or it might be Mr. Churchill or Mr. Duff Cooper speaking instead of Philip the Bastard in "King John" when one hears:

"This England never did, nor never shall,
Lie at the proud foot of a conqueror,
Come the three corners of the world in arms
And we shall shock them: naught shall make us rue
If England to itself do rest but true."

It is a fascinating pastime to thumb through a volume of Shakespeare's plays in search of his opinions upon almost any subject under the sun, and in these times when one's thoughts are so preoccupied with War you don't have to search very far to find that the Bard could seemingly be most contradictory on this subject. In one breath he can let Othello bestow glamour upon the tented field with his great goodbye:

"Farewell the plumed troop, and the big wars
That make ambition virtue! O, farewell!
Farewell the neighing steed, and the shrill trump!
The spirit-stirring drum, the ear-piercing fife.
The royal banner and all quality,
Pride, pomp and circumstance of glorious war!"

Turn over leaf and you discover Timon of Athens referring to:

"Contumelious, beastly, mad-brained war."

Naturally anyone who wants to stress the romantic side of war, the flash of steel and the smell of powder can quote Shakespeare to his heart's content, and one instantly turns to Henry V for martial glorification. I had forgotten the existence of one particular speech from that play which shows Shakespeare in a very different mood:

"Let it not disgrace me
If I demand, before this royal view,
What rub or what impediment there is,
Why that the naked, poor and mangled peace,
Dear nurse of arts, plenties and joyful births,
Should not in this best garden of the world,
Our fertile France, put up her lovely visage?
Alas, she hath from France too long been chased,
And all her husbandry doth lie on heaps,
Corrupting in its own fertility,
Her vine, the merry cheerer of the heart,
Unpruned dies;
The even mead, that erst brought sweetly forth
The freckled cowslip, burnet and green clover,
Wanting the scythe, all uncorrected, rank,
Conceives by idleness, and nothing teems
But hateful docks, rough thistles, keksies, burs . . .
Even so our houses and ourselves and children
Have lost, (or do not learn for want of time)
The sciences that should become our country;
But grow like savages — as soldiers will
That nothing do but meditate on blood . . ."

I suppose the truth of it is that Shakespeare had no fixed opinions upon war because he was never dogmatic on this or any other topic. (Bernard Shaw used to dismiss Shakespeare as a nincompoop because he failed to inaugurate the Socialist party in the sixteen hundreds.) He had that wonderful faculty of seeing or imagining everyone's point of view. He was at one and the same time the greatest poet and the greatest journalist of his day. The mark of a great journalist is his ability to refrain from fiery partisanship; Shakespeare could have written leading articles for Roosevelt or Willkie with equal conviction. Furthermore he was a matchless observer and reporter and from his unparalleled pen we may look for the perfect expression of all opinions about war. There is something almost uncanny and prophetic in some passages from the little-read "Henry VI" (Act V, Scene 4.) Many a Frenchman today could echo these sentiments with bitter emphasis:

"Is all our travail turned to this effect.
After the slaughter of so many peers.
So many captains, gentlemen and soldiers.
That in this quarrel have been overthrown
And sold their bodies for their country's benefit.
Shall we at last conclude effeminate peace.
Have we not lost most part of all our towns,
By treason, falsehood and by treachery?"

Turn to "Julius Cæsar" to hear Shakespeare on the subject of Fifth Column:

". . . for we are at the stake
And bay'd about with many enemies:
And some that smile have in their hearts, I fear.
Millions of mischiefs."

or send a postcard to Adolf Hitler quoting the same play:

"The abuse of greatness is, when it disjoins
Remorse from power."

(Continued on page 37)

HOUSE ON A HILLSIDE

House and Interiors by Paul Laszlo

Fred R. Dapprich



Living room detail showing red lacquered steel columns and steps to a lower level with calfskin divan and red and black lacquer table

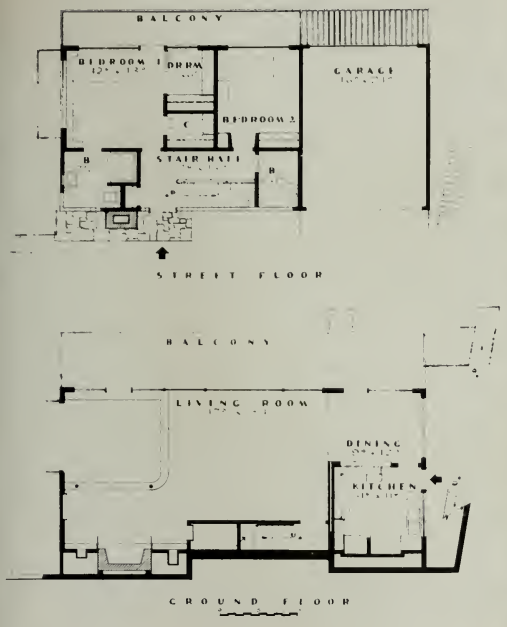
This house is the intelligent solution of a problem which not only grew out of property obstacles but also the atmosphere and surroundings desired by the occupant. Built to accommodate a bachelor with a desire for extremely informal living, all the rooms have been given a flexible relationship to the outdoors. Great care was exercised to secure a harmonious relationship between interior and exterior, and the general pattern and color of the magnificent view have been used to key the general tone of the house.

The house as a living unit has a beautiful balanced simplicity, due largely, no doubt, to the fact that the building and all of the furniture and fixtures were created by the designer. The subtle use of color, particularly in the principal living quarters, has achieved a lively and stimulating atmosphere. A careful disposition of forms, color, and texture has resulted in an expansive, bright, and sparkling quality. By design the house does more than satisfy the mere functional needs; it accents the living necessities of an intelligent, discriminating, and modern-minded occupant.

The living room has warm grey walls with a ceiling of natural oak. The carpets are white-grey with over rugs of blue-green and brown-beige. The inside steel columns are red enameled and the sunken sitting place is lined with white rubber and blue liners. A large coffee table is red and black and a small sofa upholstered in calfskin.











The dining alcove in relation to the upper balcony

Large windows in the principal living rooms open the house to the magnificent view. A bright blue awning protects the room from the glare of the sun and heat



SCHOOL IN ARCADIA





The First Avenue School, Arcadia

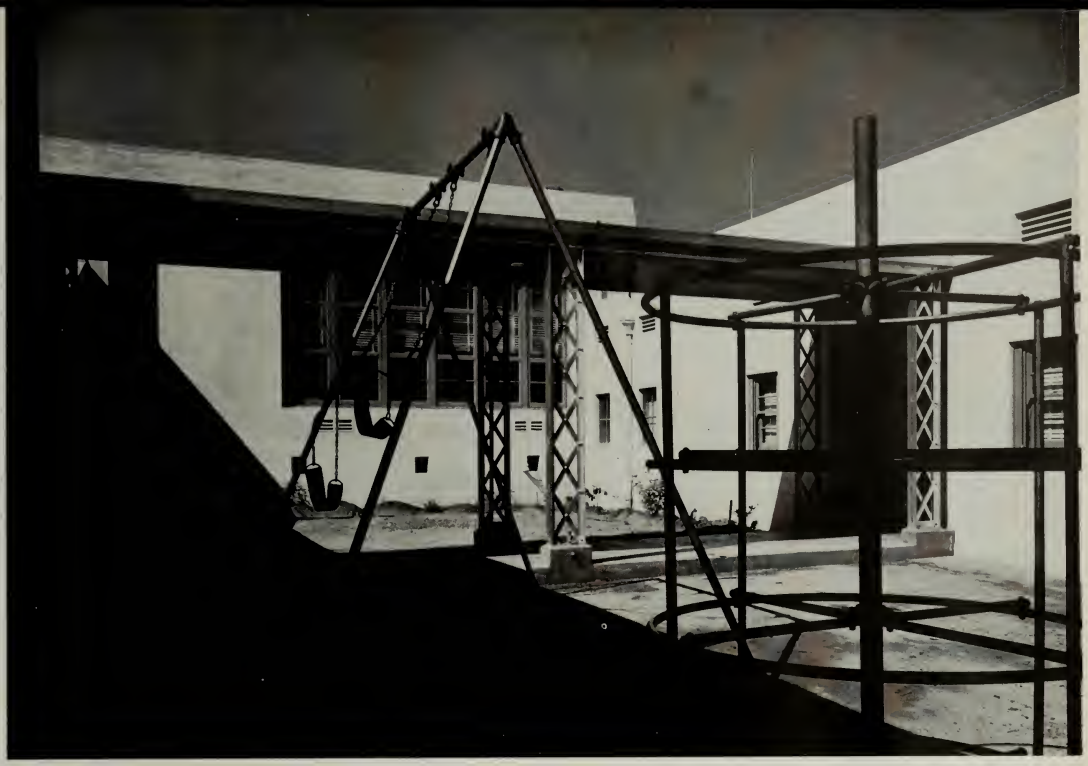
Architect, Paul Kingsbury



The outside corridors of the buildings show the decorative steel supports. Below: the interior of the primary grade room with floor of asphalt tile in patterns which is usable for children's games

Builder, H. F. Hendrickson Company





Harry Baskerville

This modern school consists of three groups of buildings connected by covered arcades. The main building is H-shaped. The classroom annexes, the kindergarten building, and the large and well-equipped mechanical arts building are of reinforced concrete fireproof construction and represent the latest developments in school design.

The classrooms are equipped for a wide variety of activities and group work in all its phases. All classrooms and the auditorium have acoustical treatment. The floors of the building are of asphalt tile laid in mastic on concrete. The floor of the assembly room is done in an intricate pattern which is usable for children's games. The school has a well-organized playground with complete facilities for all outdoor sports. The auditorium is designed to accommodate dramatic presentations, pageants, and the meetings of civic groups gathering for community activities.

The general style of the principal buildings can be best described as modified modern classic. Great care was used by the architect in keeping the general organization of available space completely simple and functional.







The garden shown here in model form occupies a space 40 x 60 feet to be developed on an average city lot at a cost of less than $300 for materials. These include fruits, vegetables and flowers used for their decorative and utilitarian effects.

The vertical columns are Eugenias with a covering of colored, crushed stone beneath in warm contrast to both the Eugenias and the eight-foot hedge which also serves as a screen wall.

Photograph courtesy of Pencil Points

THIS IS THE GARDEN FOR YOU

by James Rose

If you like to live outdoors . . . to pick your breakfast fruit from a tree . . . to cook with vegetables and herbs from your own garden, and serve from a barbecue . . . to play badminton or ping-pong and also entertain in the shaded terrace without confusion . . . to sunbath in privacy . . . give a skit . . . rehearse a play . . . to entertain your club out of doors with space for everyone . . . to have an exhibition or lecture and discussion group, or music after dark . . .

If you want a garden that is everything in one . . . a minimum — with space for all your needs . . . that looks right when you neglect it . . . that is never "set" or "fixed" so that you disturb a composition when you pick a flower . . . that has flexibility without confusion, form without formality, structure without prohibitions, use without obligation, and order without compulsion . . .

If you have never understood why all this should be expensive . . . why you should hire a gardener to spy on little flowers — or work so hard yourself you can't enjoy the garden . . . why vegetables and fruits shouldn't mix with flowers and space for living . . . why a pleasure garden shouldn't be productive . . . why you should pronounce Mesembryanthemum or carry an encyclopedia for the privilege of smelling a gardenia . . .

Then this is the garden for you . . .

Pasadena Flower Show. Amidst an extravagant flower display with a fall motif predominating, the semi-annual Pasadena Flower Show will open on October 31 and continue through November 1, 2, and 3. More than 30 civic organizations in Southern California, including the major garden clubs, will exhibit.

The exhibits are planned several months in advance by growers, amateurs, and professional artists, and the four-acre display grounds have been extended through the pine grove at the rear. Other portions of the grounds have been completely revised for the occasion.

The show is sponsored by the Pasadena Flower Show Association. A non-profit organization, which has 34 directors and more than 700 members chosen from the various civic groups, it is the first organization of its kind in Southern California. Established in the late Nineteenth Century, the Association represents some of the best gardening traditions in the state.

SPANISH INTO GEORGIAN

A decorator changes the spirit of a house
Rooms for Mrs. Thomas C. Davidge, Altadena
Interiors by W. Jay Saylor



Stuart O'Brien



The play porch is painted pale blue with strong hand-blocked flower patterned linens in vibrant blue, blue-greens, and orange tones. The floors are black and white and all furniture is of natural bleached apple wood

Fireplace grouping. Special attention is called to the simple architectural paneling around the fireplace done for the purpose of accentuating a fine old painting. Also noteworthy is a continuation of the cornice around the room which forms the architectural scheme for curtains. One wall of the dining room is covered in antique glass used for the purpose of extending the dimensions

The entry hall looks into the drawing room where the walls are strong robin's egg blue with curtains in lime yellow, white, and coral. The rug is a soft warm beaver tone. The upholstery fabrics are in strong corals, lime yellow, and blue-green accenting notes. There are decorative touches of antique black lacquer and Crown Derby







Harry Baskerville

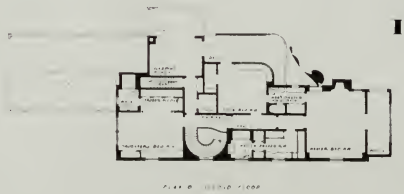
A beautifully landscaped lawn sweeps up to a modified Georgian house

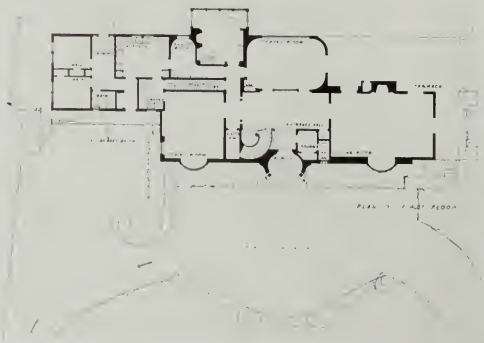
MODIFIED GEORGIAN

The Residence of Mr. and Mrs. H. David Kroll

Architect, Herbert G. Riesenberg

Interiors, Cheesewright, Mason & Company









Left: the floor of the cocktail room is black terrazzo. Coral sets the color scheme in grass cloth walls and the upholstery of the two modern chairs

Below: a Chippendale stairway



THE designer of this house has solved the problem presented by a precipitous lot. The solution was made particularly difficult inasmuch as economy of general arrangement was desired. The garage was placed under the service wing of the house, and the space below the dining room utilized for a recreation room and bar. These two areas were about on natural grade, necessitating very little excavation. The "shelf" forming the site of the house was obtained by excavating the hill and raising the grades in front of the building. In this manner, and by the use of a large turn in the driveway, the entire garage is concealed from view.

Of interest is the radio control room located under the stairway, and the small projection room adjacent to the living room.

With the exception of one bedroom, the walls and ceilings throughout the house are painted in simple all-over tones. All floors are carpeted, with the exception of the cocktail room, which has a floor of black terrazzo.

The furniture is restricted, for the most part, to Eighteenth Century English of Georgian character with accents of Chinese Chippendale.

The study, daughter's room and son's room are of modern integrated design, each having special built-in features. The daughter's room is particularly attractive with a large bed recess and a mirrored dressing alcove, the opening of which is framed by small carved pilasters. The son's room has a large window seat which may be used for a guest bed. The study also features a curved window seat the entire width of the room. Carved flower pedestals frame the large window in the cocktail room. The mirror-lined buffet bar in this room is concealed by two curved doors which have been given the same treatment as the walls.

Below left: the living room is carpeted in green with deep green walls. The putty color of the woodwork is repeated in the English chintz draperies. Below right: the textured chenille rug in soft yellow green offsets the straw yellow draperies

Builder. E. P. Dentzel





WHEN WINTER COMES

This early American mantel of simple, logical lines is a fine example of a characteristic type originating in the late eighteenth century. The delicate fluting on the pilasters and the well-proportioned panels make a graceful fireplace for any semi-formal early American room

Photographs courtesy of Colonial Shops



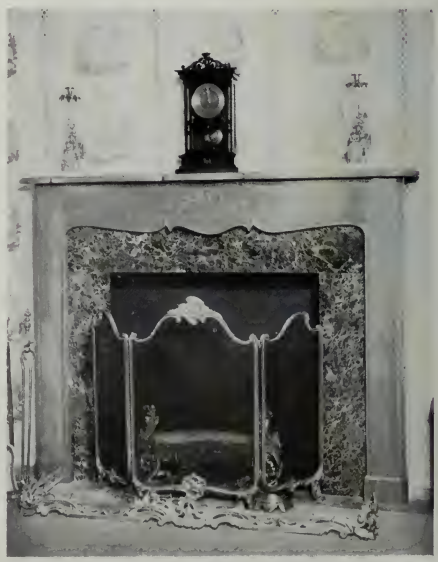
Isham-Robinson EARLY AMERICAN



MODERN *Parker*

A modern fireplace in the cocktail room of Norman Taurog. An interesting treatment of structural glass with an underlining of copper sheeting creates a warm, simple design

FRENCH PROVINCIAL



A French Provincial mantel executed in walnut with simple hand-carved motif in the center. A mantel of this type creates the key-note of a true French Provincial room. The natural hand-rubbed finish brings out the beautiful grain in the wood and determines the final quality of the mantel

How to cook with WINE



by Alfred Bohn

chef de cuisine,

Palace Hotel, San Francisco



In discussing the use of wine in cookery I am reminded of the deacon who was about to be caught with a contraband bottle of the best. Since his wife never ate watermelon, he poured the precious wine into the plugged melon, hove the bottle out of the kitchen window, and walked innocently past the first arrival of his wife's Temperance Committee. Two hours later he returned to find that his wife had served the melon for refreshments. Every slice had been whittled to the green and the Temperance sisters were carefully collecting the seeds! Wine, you see, gives a subtle, elusive flavor. Paradoxically enough, one does not actually taste the wine: its presence merely accentuates the flavor of the food.

I feel like a professor when I name that master of the cuisine, Careme, who laid down the fundamentals of good cooking. The magic of his art is within the reach of almost every housewife. If fresh herbs are not available either in backyard or window-box, the dried varieties at the corner grocery will do admirably. To these flavorings everyone can now add the tang of dry wines or the fruity flavor of sweet wines. Such flavoring, judiciously applied, will make the simplest stew a thing of wonder and delight. For many American housewives, unhappily, seasoning begins and ends with a few diabolical flourishes of salt and pepper shakers.

Setting aside herbs, for the moment, let us study wine. As a beverage it compliments food by keeping alert the functions of taste and digestion. As a cooking ingredient it adds piquancy, arouses the sluggish appetite, and quickens a languid palate. It invigorates soups, purees, and bouillons, fortifies sauces, makes meats and fowl more savory, and enhances the taste of cakes, puddings, and other desserts. The present abundance of good California wine should prompt housewives to rummage in the attic for their long-forgotten pre-Prohibition cook-books.

The close connection between wine and the art of cuisine has long been recognized in France, which has probably produced more world-renowned chefs than any other land. Wine recipes had their origin where wine was cheaper than milk and water not always drinkable. Centuries have gone to perfect these wine recipes. It took time to learn that wine tends to shorten the cooking time of tough meats without leaving an acid flavor. Cheap cuts of meat, marinated for hours in wine or even cooked in it, become as delicious as filets. In deer season, huntsmen will find that a cut is more tender and loses that strong "gamey" flavor when immersed in a wine marinade before cooking or pan-broiling.

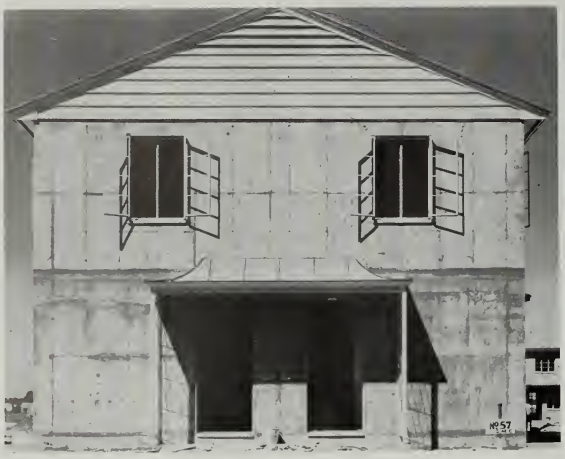
The increased knowledge of the use of wine in the kitchen is winning many Americans to the glories of cooking as a fine art. Californians are peculiarly fitted to lead the way in educating American homes to this phase of gracious living. Tourists no longer need look toward Europe in longing recollection of Parisian cooking. Here in America are now assembled the best of the world's chefs, stewards and vintners. Californian hospitality and Californian cooking have proved as delightfully unusual to the visitor as the weather he meets. The fact that California consumes three times as much wine, per capita, as any other state, contributes to these reports of our commonwealth.

Cooking implies a kitchen, and a word of warm appreciation is in order for our architects to whom we owe so much of the beauty and compact efficiency of our Californian kitchens. Accordingly, despite the Puritan tradition of dignified disinterest in the sinful vanity of tasty cooking, we may expect an increase in good cooking on the part of American housewives.

Before listing a number of recipes compiled in famous restaurants such as the Ritz of Paris, Rector's of Chicago, and the Palace Hotel in San Francisco, let me say that rule-of-thumb methods are not necessary. Furthermore, for ordinary cookery, inexpensive wines may be used. Left-over bottles from table use may be consigned to the kitchen. Once a dry wine has been opened, however, it should not be kept too long. Such wines, Claret and Riesling for example, may be kept indefinitely for cooking use by pouring into the bottle an eighth of an inch layer of olive oil. This stays on top and excludes the air better than a cork. Sweet wines such as Port, Sherry and Muscatel, however, will keep indefinitely.

The general rules for using wine in cooking are: White wine with fish, seafood, creamed dishes, white meats, or poultry; red wine for meats and dark sauces. Sherry is an all-around wine, and may be used in practically any dish, from seafood to ham and puddings. The whole gamut of sweet wines, from Madeira to Muscatel, may be used to flavor desserts.

(Continued on page 39)





A detail of the housing units showing work and recreation areas in relation to the buildings.

A NEW PROJECT FOR COMMUNITY LIVIN



Carmelitos Housing Project, Long Beach

Architects, Kenneth S. Wing and Cecil A. Schilli

Landscape Architect, Ralph D. Cornell, F.A.S.L.

Engineer, C. Arthur Schilling

FOREIGN dictators are not the only enemies of American democra The social evils that flourish in poor housing areas — disease, crim juvenile delinquency — also endanger this nation.

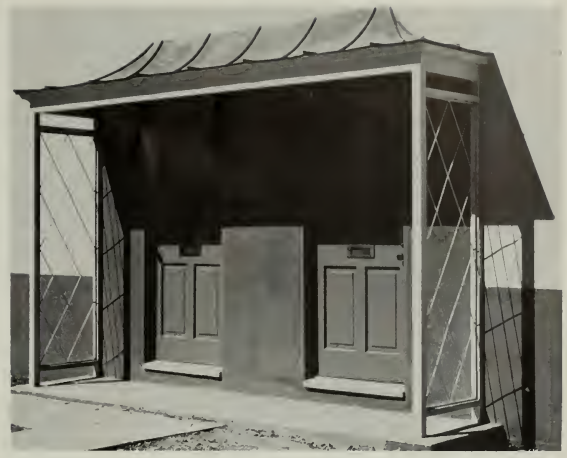
To strengthen America by ridding it of these internal enemi local housing agencies from coast to coast are cooperating with t United States Housing Authority in an $800,000,000 slub clearan and low-rent housing program. More than 640,000 persons now l ing in some of the nation's worst slums will be rehoused in mode homes under this program.

Forty million dollars have been allocated to local housing autho ties, in California for low-rent housing projects. Approximat 11,000 Californians whose dwellings are substandard are going learn that the word "home" has a new meaning.

Newest low-rent housing project in this state is Carmelitos, 5150 Atlantic Boulevard, in North Long Beach. Built by the Hou ing Authority of the County of Los Angeles at a cost of $2,288,0 Carmelitos will be opened officially in mid-October. It will provi 607 homes for families whose annual incomes range from appro mately $900 to $1200.



The plot plan shows the excellent arrangement of space with private garden space for every family. The traffic arteries serve the entire project without encroaching upon the work and recreation areas.



Builder, George A. Fuller Company





Harry Baskerville

Carmelitos is a planned community occupying a 50-acre site and ontaining 87 buildings. The Housing Authority has provided an in-ividual backyard garden for every family, ample parking spaces or automobiles adjacent to all homes, a community house with a eating capacity of 400, and 15 play areas, including a fully-quipped outdoor nursery for small children and a large playground or youths and adults.

Homes in Carmelitos contain one, two or three bedrooms. Each ome has a good-sized, light and airy living room, a kitchen and athroom. Kitchens are equipped with automatic refrigerator, water eater, gas range, laundry sink, and spacious cupboards. Rents for hese homes will range from $17 to $20.50 a month, including gas, ater, and electricity.

A distinctive feature of Carmelitos is the variety of color on both nteriors and exteriors of buildings. Rooms have been painted cream, uff, peach, light blue and soft sage green. Exteriors are soft blue, reen, dusty pink, cream or white, with a band at the base in a omplementary color or a darker shade of the same color.

Landscaping will be simple but effective, with familiar California owering shrubs and trees lending color to the scheme.



A CALIFORNIA

THIS house was built and planned for clients who desired to avoid a rigid formality. Its purpose was to achieve an expansive and gracious air without any of the pretensions or the restrictions of patterned living. The house has been carefully planned to follow the contours of the difficult site. There is an excellent relationship between the house as a living place and the out of doors into which it extends. The principal living quarters consist of a large living room, a dining room, two maids' rooms, kitchen, and baths. A wing has been devoted to two bedrooms and baths for children and another two bedroom wing with baths for the owners. The exterior is a deep bluish-grey with white trim. The roof is rusty brown clay tile.

The general atmosphere achieved has the air of simple, country living. There is nothing forced either in the house or in its furnishings. By design, everything has been subordinated to the wish of the owners for unobtrusive surroundings in which the family and not its possessions can grow and express itself.

The furnishings were undertaken with great care, avoiding anything that might demand too much attention. Very little figured material was used and the general tone was kept even and unobtrusive. The decorator's excellent judgment has achieved a quiet, substantial quality that augments the unity of the house and completes its atmosphere.





A natural informality is shown in the relation of the house to the outdoors



COUNTRY HOUSE

House for Mr. and Mrs. Melvyn Douglas

Architect, Roland E. Coate

Interiors, Everett Sebring

Landscape Architect, Harold Steck



Dapprich



The dining room is painted blue with hand woven draperies and chair seats of soft jonquil yellow. The furniture is French provincial. The ceiling is in an untreated light natural wood



The living room is grey-blue with brick textured rugs and beige hand woven draperies. The upholstering picks up these colors in various combinations and occasionally in a solid note. The natural linen on the two love seats is printed in the red and blue of the general color scheme. This is the only patterned material in the room

Builder, Eric Barclay

BOOKS IN REVIEW

AS I REMEMBER HIM: THE BIOGRAPHY OF R. S., by Hans Zinsser — *Little, Brown & Company ($2.75).* The modesty of Hans Zinsser would reject comparison with any versatile genius of the Renaissance, or — what is more relevant, to that many-sided superman, Goethe. But certainly he belongs to the tradition of the Renaissance when a man could do many things and do them well. Poet, scholar, scientist, doctor and teacher, he does justice to them all.

In spite of a disarming attempt at introducing a new device in autobiography, *As I Remember Him* is the story of his own life. This small subterfuge is scarcely necessary except that it provides him with a limb to shinny out on and, looking down, laugh at himself. Even though "R. S." dies of an incurable disease at the end of the book, we take it as a symbol: The death of Germany which Dr. Zinsser represents through his German extraction. It is the end of a happier world, of liberal nineteenth-century culture and scientific advance.

It is not a book by a doctor about doctors but the chronicle of a genuine human being who writes with penetration of a Number of Things: Of birth and death and love; of Jews and hate; of school days and beloved professors; of wise old doctors and timid young internes; of nurses and supervisors of nurses; ("little female Caligulas"); of birth-control, philosophy, poetry and literature. And of men. Here one bows. Not often does one find such tolerance and lovingkindness for his fellowman (with the notable exception of traffic-officers!) He does not generalize on these subjects — they have all been an integral part of his own life. After a fashion he embodies the growth and development of another wayfarer in the realms of experience — one Hans Castorp of *Magic Mountain* fame.

Perhaps the most fascinating to read are the adventures he piles up when he goes to great lengths and breadths of the world battling the epidemics which follow in the wake of wars.

On the trail of a louse in Boston he disgresses on Bostonians: "They may be funny on the surface and some are funny all through. But in most of them there's a fine, solid core that makes me wish they could breed true. For I like them a lot better than I do their children. . . ." While taking some typhus-infected rats to Mexico he meets Hart Crane. The story he relates of that poor bibulous poet is both macabre and pathetic. Crane, who saw rats that were thrown overboard as dead, revived by the cold water, go streaking for a barge, tried to convince the captain that they *were* rats and not pink elephants!

One could quote witty or wise passages or dwell upon its huge hilarity and gaiety of narrative. But these are not the substance of the whole. The spirit of the book is the spirit of the man. Hans Zinsser has one firm centre: there is something permanent in the midst of all this flux of events which make the book, and that is his own rich and vigorous personality. — M. W. D.

MRS. MINIVER, by Jan Struther — *Harcourt, Brace & Co.* Mrs. Caroline Miniver, her architect husband, Clem, and their three children, Vin, Judy and Toby, constitute a middleclass English family. Mrs. Miniver is herself a rare architect, building from the mystic blueprints of womanly understanding that miracle of human engineering — a home.

Earnest recommendation of any book frequently engenders a faint hostility toward that book. To urge the reading of *Mrs. Miniver*, with the descriptive comment that it is a collection of brief essays reprinted from *The Times*, is to subject an excellent book to almost complete damnation. Nevertheless, across the face of any intelligent reader of *Mrs. Miniver* will spread a smile of appreciative understanding. You watch!

There is gentle magic in these glimpses of human living. Out of these pages we read poetry into our own daily experience, for Mrs. Miniver quickens us into the ability to "trace Under the common thing the hidden grace And conjure wonder out of emptiness."

At the heart of *Mrs. Miniver* is a pained little cry, a sensitive woman's inner anguish at the fleeting nature of beauty and happiness. The cry is articulate in her comment on *Guy Fawke's Day Fireworks:* " . . . They had the supreme quality of transience, which puts the keenest edge on beauty and makes it touch some spring in the heart which more enduring excellence cannot reach."

Architects and house-lovers will understand her description of the country-house being left vacant: "It had already begun to acquire that out-at-grass, off-duty look which houses get as soon as their owners go away; it was quite obviously preparing to take off its stays and slip into something loose."

Beneath the soft hum of domestic incident is the premonitory rumble of impending conflict. The book terminates with the actual outbreak of the present war. There is misting of the eyes in the anguished chapter, "Back from Abroad." Hansi, the little German boy, " . . . had taken her by the hand and led her to a row of curiously-shaped pebbles in a secret hiding place between the woodstacks. '*Meine Sammlung*,' he said simply. 'My c'lection,' echoed Toby's voice in her memory. Her heart turned over: how could there be this ridiculous talk of war, when little boys in all countries collected stones, dodged cleaning their teeth, and hated cauliflower? . . . The children of the world are one nation. . . . If only governments would spend the price of a few bombers on exchanging for the holidays, free of charge, a certain number of families from each district. . . ."

NATIVE SON, by Richard Wright — *Harper & Brothers.* Poor old Aristotle! How he would have squirmed to see tragic laurels heaped upon such books as Edith Wharton's *Ethan Frome*, Dreiser's *An American Tragedy*, Steinbeck's *The Grapes of Wrath*, and Richard Wright's *Native Son!* For Aristotle, a character could not be warrantably tragic without possessing greatness of soul. Genuine tragedy could not hinge, thought he, upon "a slave or a woman." Ignoring his opinion of women as completely as he ignored *Antigone*, let us look at Bigger Thomas of *Native Son*, inheritor of the slave tradition.

Bigger Thomas is a rebellious young Negro in Chicago, poor and embittered. No melon-slurping darky, this, but a turbulent member of the less law-abiding Negroes. Bigger carries a knife, owns a gun, is given to loafing, fighting, stealing and has served a stretch in reform school. He hates and fears the white world that discriminates against him. When given a job as chauffeur to the wealthy Daltons he comes into sudden and demoralizing contact with white people who are deferentially kind. Mary Dalton, a Communist sympathizer, together with her Communist lover, Jan Erlone, confuse and enrage him by dragging him across the customary lines of racial distinction. They force familiarity upon Bigger and the tragedy that ensues is partly their fault. The murder of Mary Dalton is an accident born of fear, the disposal of her body is in response to a wild desire to escape punishment, the murder of the colored girl, Bessie Mears, is an act of panic. The manhunt and trial show the confused young Negro caught in the toils of white retribution. The story ends with Bigger Thomas facing death.

Native Son is not reading matter for the mild of heart. It is often sordid, frequently unvarnished, but moves with grim logic from Bigger's battle with the rat to his battle with outraged white society. The total impression tends to open the reader's imagination to the conditions of colored living, and to make him wonder how the individual Negroes of his acquaintance may think and feel.

The book will affect whites in two ways. To some it will constitute an appeal for the Negro's social betterment, to others a sinister warning against a rising tide of color. The tragedy of Bigger Thomas, "bad nigger," will undoubtedly bring better understanding of a down-trodden race as well as intensification of savage prejudice.

Bigger Thomas is mean, cowardly, selfish. He is shallow of mind, unstable of emotion, Except for a forlorn courage in danger, he is incapable of anything remotely resembling greatness in the Aristotelian sense. However, Aristotle to the contrary, there is a shabby grandeur of tragedy in the fate of this unfortunate black youth. Not often is it given to a reader to come across so powerful a tale.

OF MUSIC

CONTINUED FROM PAGE 9

rate chasses for home installation. As a rule, high-fidelity equipment of this type costs no more than the average commercial sets.

THE RECORD LIBRARY

The recent price-adjustments which have reduced record-prices by as much as one-half have brought the possession of a fine record-library within the reach of even very modest budgets. And the improvements in recording-quality make records attractive to musicians and music-lovers who not long ago sneered at records as "canned music."

With thousands of records to choose from, and more being added each month the selection of a well-balanced library becomes a difficult, but fascinating task. Here we shall mention briefly a few October releases which promise to yield permanent pleasure:

STRAVINSKY: Le Sacre Du Printemps (Igor Stravinsky conducting the New York Philharmonic Orchestra (4.50). Stravinsky's pictures of Pagan Russia are at last available in an up-to-date and authoritative reading. The premiere in 1913 delighted some, but incited howls of protest from the majority. Today, the work is recognized as one of the most original and impelling musical creations of our time.

HAYDN: Quartets (Opus 50, No. 6; Opus 74, No. 1; Opus 64, No. 3; Opus 3, No. 4 — Pro Arte Quartet ($7.50). This is the seventh volume of Haydn Quartets issued by the "Haydn Quartet Society" — a veritable feast for chamber-music lovers.

MENDELSSOHN: Symphony No. 3 in A Minor "The Scotch" (Jose Iturbi and Rochester Philharmonic Orchestra ($4.50). One of the great monuments of Romantic Music has received here its first modern recording, in a splendid performance.

RAVEL: Bolero (Leopold Stokowski and All-American Youth Orchestra ($2.00). Leopold Stokowski, with his orchestra composed of America's most talented young musicians, has whipped up a performance of the Bolero which makes understandable the hysteria it caused at its world-premier and which it has continued to cause ever since.

BLOCH: Schelomo (Emanuel Feuermann, cellist with Leopold Stokowski and Philadelphia Orchestra ($3.00). Bloch's Hebrew Rhapsody for cello and orchestra is a profoundly beautiful, intensely emotional outpouring of the resentment, the resignation, the hopes, fears and struggles of an oppressed people. The performance and recording would indicate that everyone concerned with the making of this set did his utmost to make it the great achievement which it turned out to be.

By Alfred Leonard.

SHAKESPEARE AND TODAY'S FRONT PAGE

CONTINUED FROM PAGE 21

In the same measure that Shakespeare could sing the praises of armed combat or dwell upon its futility, so could he "debunk" all the motives and all the arguments in its favor. "Go to the wars, would you?" says Boult in Pericles, "where a man may serve seven years for the loss of a leg and not have money

(CONTINUED ON PAGE 42)

PAUL J. HOWARD'S

California Flowerland

11700 NATIONAL BLVD. at BARRINGTON AVE. · LOS ANGELES

In Paul J. Howard's new location a rare horticultural treat awaits you. The very finest plants, trees and shrubs will be seen in a setting rivalling the most beautiful gardens in the world. Also Pottery, Furniture and Gardening Accessories are available . . . at competitive prices. Only ten minutes from Beverly Hills . . . see map below.

OPEN SUNDAYS



ORREFORS crystal bowl



with its own sterling silver Copenhagen spoon. For mayonnaise, sauces, marmalade, nuts. Bowl is four and a quarter inches across. Order several for Christmas giving. Gift wrapped and sent prepaid in United States for $5.95. One of the many Orrefors suggestions from

STEINER'S

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653 SOUTH HOPE STREET LOS ANGELES

Excavation, Grading and Paving on the CARMELITOS HOUSING PROJECT were done by

R. A. WATTSON

Engineering Contractor

1026 N. McCADDEN PLACE
LOS ANGELES
GRANITE 5173

NEW PRODUCTS AND PRACTICES

Editor's Note: This column is a regular feature of California Arts and Architecture. Further information on any item may be had by writing to the Technical Editor, California Arts and Architecture, 3305 Wilshire Boulevard, Los Angeles.



RECENT TRENDS IN GAS HEATING

A Payne Zonewir unit, an example of modern gas-fired winter air conditioning.

Since time began, the sun has been the world's fundamental source of heat. History tells a long and interesting story of man's attempts to gain control of fire, extending from primitive sun worshippers and fire gods to the accomplishments of modern science.

The heating of human dwellings forms a saga all of its own. It extends from the time of Penelope, wife of Ulysses, who threw glowing embers out of braziers upon the floor to warm the room, to today, when automatic gas fuel has become the fundamental source of heat for modern homes.

Diversity is an outstanding feature of modern gas heating appliances. Progress in design, operation and function has made them suitable for heating any space — from a small single room to the largest skyscraper.

Basically, all good heating appliances incorporate five construction features. The heart of the appliance, the gas *burner*, is located in a *combustion chamber*. The two harmless gases, carbon dioxide and water vaper, generated by burning the fuel, are formed here and are kept completely separate from the air used to heat the dwelling, in order that room atmosphere may not become undesirably moist. The two gases are passed through a vent to the outside atmosphere. *Heating elements* or metal surfaces are used to heat the air for the home; this heated air is led through *pipes* or *ducts* to the room or rooms being heated.

With these fundamentals in mind, some recent trends in gas heating practice may be of interest. In California, we are blessed with many various types and designs of homes, varying considerably in size and cost.

The current trend for heating inexpensive and moderately priced dwellings shows that many thousands of floor furnaces are being used. The floor furnace is essentially a warm air circulating system. No basement is required and the first cost as well as the installation cost falls well within the limits of most every person who is financially able to build a home. These furnaces are available with floor registers, wall registers or with two registers designed to heat two rooms. There are no essential differences between these types; selection is a matter of personal choice.

A recent development in this type of appliance is the floor furnace designed especially for heating the bathroom, dressing room or other small area in combination with a larger room such as a bedroom, hall or library. It makes use of an extension duct, the register in the bathroom being installed up to a maximum distance of 4 feet above floor level, which is the location of the other register. This type of furnace is being widely accepted and has proved extremely satisfactory for homes in which the selection of proper bathroom heating was a problem.

Many small homes as well as larger, more pretentious ones, are being equipped with central gas heating systems, either gravity or forced air circulation type. The term "central" implies one furnace which heats the entire dwelling. Warm air central furnaces deliver warm air through a series of pipes or ducts, each duct leading to a register located in a different room.

Gravity circulation makes use of the fact that warm air is lighter in weight than cold air, and therefore rises. This means that a gravity furnace must be installed at a lower level than the rooms to be heated, that is, in the basement.

Forced air furnaces make use of a blower or fan to circulate the heated air. Several desirable advantages are obtained: Being independent of gravity, the furnace may be installed in attic spaces, at floor level, or wherever most convenient. For those who suffer from asthma and hay fever, the forced air furnace offers a definite boon. Because the warm air is pushed throughout the home by a blower, it can be subjected to a filtering process which removes dust, dirt and other foreign substances from the air to be breathed. This makes not only for greater cleanliness, but for better health.

In multiple unit dwellings not served by a central plant, it has been a problem to secure proper equipment for upper floor living quarters. Vented circulators, miniature warm air furnaces, have proved very satisfactory. These circulators are similar in appearance to console radios and are available in various finishes to harmonize with other fixtures and decorating schemes.

Perhaps the outstanding characteristic of modern gas heating appliances is the convenience and ease of operation afforded by automatic controls. A room temperature thermostat is a simple, inexpensive device that will keep any room in which it is located at any temperature desired. Push-button controls enable you to turn on, regulate the amount of heat, and turn off the appliance from selected locations anywhere in the home. Absolute, automatic controls are available for all types of gas heating equipment.

ACOUSTICS HELP CONCENTRATION

Recognizing the great importance of less noise and better hearing conditions in schools, Paul Kingsbury, the architect who designed the First Avenue School in Arcadia, Calif., shown in this issue of CALIFORNIA ARTS AND ARCHITECTURE, made adequate provisions to permanently insure these two features. The confusion often considered inevitable in a classroom full of pupils of elementary school age is noticeably lacking to even the casual observer on entrance into any of the rooms of the building.

The lack of noise and the absence of the familiar hollow reverberant condition of many schoolrooms yields to a harmonious atmosphere in marked contrast to old-time schools where the three R's were taught to the tune of not only the hickory stock, but also to the hubbub of exuberant youngsters and the clatter of small feet. Gone is the hickory stock and, because of the use of a permanent sound-absorbing material, the hubbub and clatter also have been banished from the building.

As a result of these improved conditions, the ability of the young children to concentrate is very appreciably improved and the tiring effects of the normal fear reaction to excessive noise is reduced to a minimum for both pupils and teachers. Because hearing conditions are ideal in the rooms, all class procedure is correctly heard and another source of annoyance and mental strain is removed.

To accomplish this result, Mr. Kingsbury made wide use of Acousti-Celotex, the modern "noise-killer," incorporating this material in the ceiling panels of the meeting room, activity room and work room of the kindergarten unit and on the entire ceilings of the home economics and sewing rooms of the industrial unit. Because of its perforations, the Acousti-Celotex retains its efficiency permanently, even after repeated painting, and its use in the ceilings of these schoolrooms replaces large reflectors or "sound mirrors" by surfaces which instead absorb the excess sound in much the same way as blotters take up excess ink.

The Acousti-Celotex was installed in tile units and the architect worked out patterns for the various rooms in such a manner as to tie in the acoustical material as an integral part of the interior surface of each.

INTRODUCES NEW DRAPE SCREEN

A new drape type of portable fireplace screen with a polished solid brass angle frame has been announced by the Pacific Wire & Iron Works, 3110 South Main Street. The bottom of the screen is notched out for special andirons shanks, so the andirons can be displayed before the screen. The drape-line screen is fastened to rings which slide along a round horizontal rod concealed from view behind the top of the frame. Being portable, there is no installation cost involved in the use of the screens, and it is not necessary to remove it when adjusting the fire in the grate. The drape slides easily. Further information can be had by writing the company.

GLADDING, McBEAN TILE CHOSEN

The use of Gladding, McBean & Co., red Lightweight Interlocking Shingle Tile was decided upon for the Carmelitos Housing Project because by so doing the architect could satisfy his desires as to color and design and the project would have a roof to outlive the amortization period. These shingles weigh but 660 pounds per square. The Federal Housing Authority has also selected Lightweight Interlocking shingles for the Maravilla Housing Project. In the Islands the engineers of the United States Army are using the Lightweight Interlocking shingle for much of Hickam Field roof construction.

Interlocking shingles are not limited to red only. They are available in green, blue slip and an antiqued texture finish colors.

The Federal Housing Authority is interested in the use of materials for the housing projects that will outlast the amortization period of the buildings.

The Carmelitos Housing Project has an installation of Hermosa Tile wall splash and tile deck on sink drainboards. The thought behind this installation is, "There is no successful substitute for good tile." The maintenance of this property is just as important as the original construction. The primary move behind the Housing Authority is to raise the standard of living conditions of the American family. Good tile will take the hardest kind of wear and is maintained in a sanitary state with the least amount of labor on the part of the housewife.

LIFETIME ISSUES NEW GUARANTEE

Something new in the way of guarantees has been recently issued by the manufacturers of Lifetime flexible steel Venetian blind slats. This guarantee assures the buyer that any genuine Lifetime slat which, through normal usage and exposure, becomes defective within one year from date of purchase will be replaced free of charge. Since Lifetime Products Corporation manufactures only the steel slats and sells to the Venetian blind manufacturers, who assemble the blinds, this guarantee protects both the consumer and also the manufacturer who assembles and sells the finished blind. For this reason the consumer must be cautioned to insist on only genuine Lifetime steel slat Venetian blinds. To guard the consumer against inferior imitations and duplications, the Lifetime trademark now appears on every fifteenth slat in each length manufactured. This mark appears near the cord slot back of the tape, and immediately identifies the blind as containing Lifetime flexible steel slats.

The Kroll Residence was built by

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Contractor

153 N. RODEO DRIVE BEVERLY HILLS

See Pages 28 and 29

HOW TO COOK WITH WINE

CONTINUED FROM PAGE 31

My first recipe is a Palace Hotel specialty, now world-famous, named in honor of Colonel Kirkpatrick, manager of the hotel in the Bonanza Inn days. Colonel Kirkpatrick, in appearance and dress a dead ringer for King Edward VII, was a colorful figure of the Eighties. Oysters Kirkpatrick are oysters baked in their shells with a strip of bacon, and a spicy tomato sauce, flavored with red wine, poured over them.

Another Palace specialty is Green Goddess Salad, a green salad with a dressing of finely-chopped anchovies, even more finely-chopped garlic, and cream, aided and abetted by Grendaine of Beef Grand Veneur. Grendaine of Beef is prepared by soaking filets of beef in red wine and spices until the meat is thoroughly impregnated with their flavors. Roasted, it is served sliced with a Bearnaise sauce, and the range of culinary art offers no more delicious dish.

OX TAIL SOUP BONNIE PRINCE CHARLIE

Cut two ox tails in small pieces, put on the fire in cold water, salt, and bring to the boiling point. Take off the stove and allow to cool. Put in saucepan four ounces of butter, melt, add the ox tail and saute until a golden brown. Then sprinkle the pieces with 2 tablespoons of flour, and cook again until a deep brown color. Then add 2 quarts of bouillon, stock, or hot water; bring to a boil, and skim. Boil for one hour. Now add 3 carrots and 2 turnips cut in very small squares, and ½ pound of whole barley, boiling it for 2 hours. Then add ½ pint of puree of tomatoes, ½ tablespoon of Worcestershire sauce, salt, pepper, a little Cayenne, some chopped parsley, and ¼ cup of tomato ketchup. Boil again for 10 minutes, and before serving add 1 wine glass of Sherry.

SPRING CHICKEN SAUTE ANITA

2 spring chickens cut in quarters
4 oz. butter
2 oz. olive oil
8 green onions
½ cup finely-chopped carrots
1 bay leaf, 2 cloves
6 fresh mushrooms chopped fine
½ cup raw chopped ham
½ glass dry white wine
4 slices of pineapple

METHOD: Heat the butter and oil in a saucepan. Roll the chicken in flour, and then brown in the fat. Add the green onions, mushrooms and simmer for 2 minutes. Now add the carrots, ham, bay leaf, and cloves, and ½ glass of Riesling or other dry white wine, 1 cup of bouillon, or a tablespoon of meat extract. Simmer for 15 minutes. In another pan saute 4 pieces of sliced pineapple in butter until brown. Now place the pineapple on a platter, with the chicken on top. Garnish the rim of the platter with Parisian potatoes or small new potatoes fried in butter. Remove the sauce in which the chicken has been cooked, strain, and season to your particular taste with salt, garnishing it with some chopped parsley. Serve in a sauce bowl on the side.

CHEF BOHN'S BAKED LOBSTER GOLDEN GATE

(Crab may be substituted, if desired)

2 2-lb. lobsters
4 oz. butter
A few green onions
8 fresh mushrooms or 1 can of mushrooms
2 yolks of eggs
1 avocado, sliced
1 tsp. French or domestic mustard
½ cup of Sherry
2 cups of cream
Salt, cayenne, pepper

METHOD: Split the lobsters. Extract the meat and cut into pieces the size of large dice. Heat the butter in a saucepan, and add the lobster meat, onions, mushrooms. Simmer for 4 minutes, and then add the Sherry, chopped Tarragon leaves, mustard, cream and a dash of salt and pepper. Boil slowly for 5 minutes, and finish with the yolks of eggs, which have been previously mixed with 2 tablespoonfuls of cream, and simmered for 2 minutes. Now fill the lobster shells with the mixture. Cover with the sliced avocado and mushrooms and a sprinkling of Parmesan cheese. Bake in the oven until a golden brown.

BRANDY SAUCE

Take 1 pint of apricot pulp. Place over a low fire in a small saucepan. As soon as it comes to a boil, add 1 cup of Brandy and set aside to cool. Take another saucepan, add 1 pint of water, ¼ pound of brown sugar, 2 cloves, grated rind of ¼ lemon. As it starts to heat, stir in a tablespoonful of cornstarch, and then add the Brandy-apricot mixture. As soon as it has heated enough to thicken, strain through a sieve and pour over pudding or cake.

BEEF A LA MODE WITH BURGUNDY

6 pounds round of beef with bone
2 cups fine bread crumbs
½ tsp. powdered Thyme
1 tsp. minced parsley
1 large onion, minced
3 tbls. minced suet
⅔ cup Burgundy
Bacon
3 cloves
¼ tsp. Nutmeg
2 eggs
salt
pepper

Make a dressing of the crumbs mixed with parsley, thyme, onion, suet, cloves and nutmeg, moistened with the beaten eggs. Remove the bone from the meat and stuff with the dressing.

Line the bottom of a heavy pot with slices of bacon. Tie a broad tape around the meat to hold in the dressing, salt and pepper it, and lay on top of the bacon. Let fry slowly, lifting the meat and turning it over until all sides have been heated and the bacon is slightly brown. Then pour into the kettle 2 cups of hot water, sprinkle the rest of the dressing over the meat, cover closely, and simmer without boiling for 6 hours.

When the meat is tender, take it out, skim fat from liquid, add wine, and let come to a boil. Garnish the meat platter with boiled small carrots, small onions, new turnips, and new potatoes. Serve gravy in a boat.

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ART IS NOT FASHION

CONTINUED FROM PAGE 17

meates the scene is expressive of death and sorrow, and the tortured shapes and flickering highlights fit into an oval composition that is like a constricting band around the heart.

The "Juno" by Rembrandt is majesty personified — deep, rich color, the glimmer of light on gold and jewels, the heavy drag of the fur-trimmed mantle, the voluptuous solidity of the figure of the goddess — all built up into that symbol of stability, the isosceles triangle.

The "Seascape" by Van de Cappelle, with its cool grey color, its pattern of horizontals and verticals, and its balance of forms on right and left, is the essence of calmness and quiet activity.

Exercise 4: Look at the pictures and trace the underlying patterns of composition in line and shape and color, the sort of thing described above in analyzing the means of creating impressions and emotions.

Having found these things in the works of the Old Masters, you can scarcely fail to find them in the works of all the great artists regardless of period. Furthermore, you will find that the Grand Canyon of art criticism lies not between the old and the new art, but between the good and the bad.

For having dutifully performed your exercises, you now receive an honest and immediate reaction from a painting, you understand it as an expression of the life and thought of its times and as a part of the history of art, you are sensitive to its emotional content, you can analyze its technical structure. If this is not the development of taste, it is the development of observation and imagination, and they are important too. — LOUISE BALLARD.

RADIO INTO ART

by Irving Reis

CONTINUED FROM PAGE 20

America. It has taken the world's store of great music out of the rarified salon and the urban concert hall and brought it to millions. By its development of new electronic instruments it has found a new spectrum of tonal color. It is encouraging composers toward a new music.

No one who is living through the present world crisis can be unaware that a new journalism has been born — that even the most modern metropolitan daily can no longer compete with the immediacy and the drama of the spoken word saying — "This is London. . . ."

As my colleague Mr. Corwin points out, the poet has found a new and great province in the electric wave — and the playwright is being challenged by the exciting dimensions of a new form which asks him to create for blind men. But he has found that the blind man, unrestricted by the limitations of physical dimensions can soar into a world of brilliant imagination. He needs only the idea and the sounds which convey it, and he will create with the playwright an acceptable form.

The thousands of slim steel towers, the microphones, the generators and the electric wings which girdle the globe seven times in one second are only the material forms of transmission. They are being discovered more each day by the artist. We are still too close to this miracle to sense its fullest significance to our times.

by Norman Corwin

rise above the level of its script. Even the variety show, the goulash of radio's carte du jour, must be well written to succeed. We found this out in the "Pursuit of Happiness," Columbia's high-priced sustainer of 1939-40. It was sometimes as hard to write four minutes of continuity for this program as it was to write the main dramatic offering.

Any consideration of radio literature must begin with the understanding that a remote audience is necessarily blind. They must be reached through a more imaginative organ than the eye. Few will deny that no audience in the world attaches more value to the spoken word than an audience of the blind. If a radio listener at home or in his car or on the beach is moved to laugh or cry, to manifest interest or suspense, the effect has been wrought by words alone, with possibly a little help from sound or music. But there is no help at all from sets, lighting, composition, costumery, sex appeal, animals, or babies. There are no weird shadows or sliding panels to make a

horror story horrible, no pie throwing to make comedy, no rear projection, dissolves, multiple exposures.

Since in radio drama the word has no visual collaboration, it must bear the entire burden of communication and therefore assumes far more responsibility than it does in the play or the movie. It is no accident that within its relatively short career, radio has already contributed more of permanent value to American literature than motion pictures. There is no movie script which, per se, stands as an acknowledged masterpiece of writing. It is unlikely you have any individual or collected bound movie script on your library shelves (unless you are in the M.P. industry, and your producer has presented you with the gift of your script bound in morocco), but there are at least a half-dozen radio works which can stand up among the best dramatic literature of the generation.

It may be a long time before intelligent people are ready to admit that radio can be a great art medium. They will have to forget the morning serials first, but there is every reason to expect increasing returns from a new race of poets and dramatists. The men who understand the natural sovereignty of the word and are sincerely interested in the medium which can most quickly reach the greatest number of people in the greatest number of places, at the least cost.

by William Robson

to radio, and particularly to the American system of radio broadcasting, that ancient definition is, indeed, a reality today, and each of us who has the responsibility of radio broadcasting, must look well to the stewardship he has assumed. Each of us, broadcaster and listener alike, must jealously guard this mighty medium for the free expression of the free opinions of a free people!

THE BRUTONS AND HOW THEY GREW

CONTINUED FROM PAGE 18

cement which is the basis of her terrazzos — metal spirals, stones, brass cog-wheels like delicately done flowers. Margaret has a gift for the successful combining of materials, a sensitive perception of textural relationships and the inherent demands of media.

All the Brutons share this sensitivity to the demands of material. Perhaps it stems from the time in childhood when all three little girls were passionately interested in modelling things in dough. The dough lent itself nicely to the making of dogs and cats and other entertaining creatures, and it could be painted in beautiful bright colors — but eventually the dough functioned according to its nature and all the lovely sculpture swelled up and burst. The Brutons, being practical little girls, scurried around in search of more permanent and suitable materials for their purposes.

In any successful decoration there are two collaborators — the artist and the structural necessities; and the final result is the outcome of the adjustment of decoration to function. To those whose inner necessities demand a purely personal expression, outward limitations are unpleasant and inhibiting. There are other artists to whom structural demands are the stimulus and the motif, the musical staff on which they build their compositions. These are the true decorators, the muralists and the fine designers; and surely it is safe to say that the Brutons are of this group.

The designing of the enormous colored relief for the Court of the Pacific at the Golden Gate International Exposition and the choosing of material for it was a job which provided the Brutons with a beautiful array of special problems. The finished mural measures 144 feet by 57 feet. Such an immense expanse is difficult to handle for many reasons; aside from the artistic problems of scale, subject and composition there is the question, for instance, of medium. A painted mural seemed too flat to fit the architectural surroundings. Relief in plaster or cement would have been impractically heavy, and could not have been worked on directly. The Brutons finally mounted layers of wood-fiber insulating board on four-foot sections of plywood, and out of this carved the entire relief by hand. The prodigious amount of physical work involved was repaid by results — certainly the finished relief, as well as being the largest, was also one of the most outstandingly successful mural decorations at the Fair.



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SHAKESPEARE AND TODAY'S FRONT PAGE

CONTINUED FROM PAGE 37

enough in the end to buy him a wooden one." Nowhere does Shakespeare tear the mask off false heroics better than in Henry IV, Part 1: "Well, 'tis no matter; honour pricks me on. Yea, but how if honour pricks me off when I come on? How then? Can honour set to a leg? No; nor an arm? No; or take away the grief of a wound? No. Honour hath no skill in surgery then? No. What is honour? A word. What is in that word Honour? What is that honour? Air. A trim reckoning! Who hath it? He that died o' Wednesday. Doth he feel it? No. Doth he hear it? No; 'tis insensible then? Yea, to the dead. But will it not live with the living? No. Why? Detraction will not suffer it, therefore I'll none of it. Honour is a mere Scutcheon: and so ends my chatechism. (Exit.)"

Shakespeare realized to the full that it is just as much the function of poetry and drama to open magic casements as to unbar the doors of the mortuary and charnel house. What is foolish in war-time is to open only one of these two. We need and are entitled to some form of escape from grim reality and many of us will find in reading Shakespeare in his lyric mood the very relief we are seeking. So us withdraw from him for a moment and hear him speak of moonlight and music, and of things which banish thoughts of carnage:

"How sweet the moonlight sleeps upon this bank!
Here will we sit, and let the sounds of music
Creep in our ears; soft stillness and the night
Becomes the touches of sweet harmony.
Sit, Jessica. Look how the floor of heaven
Is thick inlaid with patines of bright gold:
There's not the smallest orb which thou beholdest
But in his motion like an angel sings,
Still quiring to the young-eyed cherubine;
Such harmony is in immortal souls;
But whilst this muddy vesture of decay
Doth grossly close it in, we cannot hear it."

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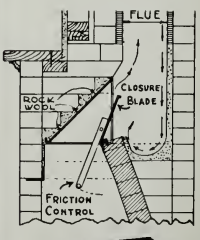
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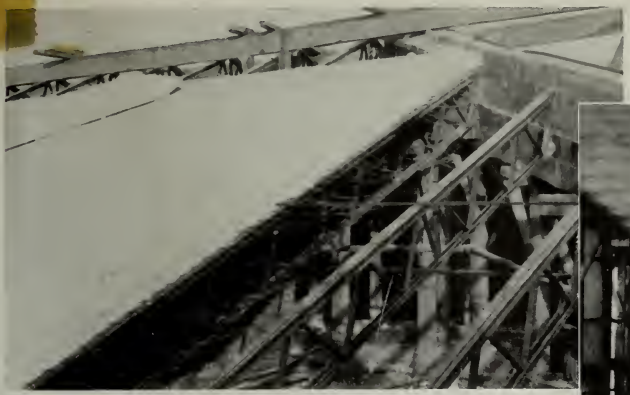
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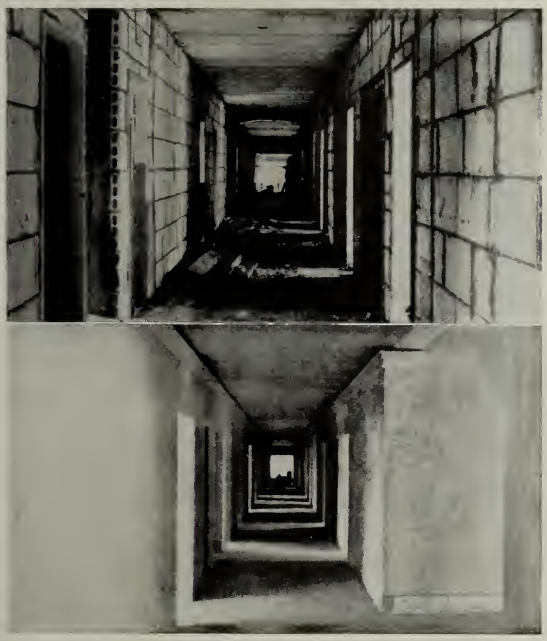


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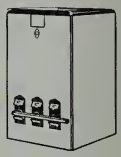
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DRAMA

A critic looks at his brothers . . . and the theater . . .

Only a mind capable of fantasy could imagine the transplantation of a local drama editor to a similar position in New York. Once there it would be just as fantastic not to imagine that same critic reviewing Minsky as zealously as Maurice Evans.

Of course, Broadwayites would revolt. But we don't, despite the fact that the situation does exist here. Although it's true the western theatergoer has about as much faith in local criteria as he has in a dictator's peace avowals, little effort is made to change things. The dubious praise continues, indiscriminately and monotonously.

No one, least of all the critics themselves, tries to defend the quality of the home-grown review. Instead, they offer the following stock excuses: Commercial theater, the advertising department, and the drama page are so closely related that one cannot afford to offend the other. Los Angeles, *i. e.*, Hollywood, as the movie center of the world, attracts and adopts many Broadway and would-be legitimate actors; every effort of this parent profession, therefore, must be encouraged. The lack of division between amateur and professional theater makes it difficult to attain any degree of consistency. Behind these verbal barricades the critics hide.

Certainly there is much validity to all three apologies. It is true, for instance, that the paid theater advertisement helps to make possible journalistic comment. But this is also true of New York. For years, George Jean Nathan has been attacking his colleagues' lack of complete integrity. Yet, although they may not have measured up to Nathan's puritanical standards, they have avoided hypocrisy.

Recently a critic on one of the metropolitan dailies was fired. Rumor had it for an unfavorable review. See, said the practical idealists, you can't say the truth and hold your job.

We examined the ex-critic's theater copy. He did try to say all the good there was to say. In fact, he even stretched a point not too infrequently. And then he omitted all the negative comment. This is a common sin; all was well. But this man had a Conscience. Or Ideals. Or maybe just an irritable liver. So every once in a while he jumped in and said, harshly, fearlessly and in a very unliterary manner, exactly what he had to say.

Truth didn't overcome him; it was inconsistency and credulity.

Because Italy is—or was—the cradle of opera, one had to be above average to sing at La Scalla; because England and tweeds are synonymous, the quality of most British woolens is unquestioned; and because Hollywood aspires to a comparable relationship with the theater, we condone, nay, encourage mediocrity and worse. Strange logic! Yet this is the situation.

Consider the final major excuse, that of lack of division in the local theater. Amateur, little theater, cooperative, semi-professional, school and professional acting groups overlap and re-overlap to make distinction all but impossible. And if it were possible, how to do it, grade them A, B, and C? Set no standard?

One local producer has this to say: I make no pretenses. My show is for the yokel trade who want vicarious off-color thrills.

Comedy or off-color plays are sufficient in themselves to seduce a paying audience. The serious play, on the other hand, almost invariably must be more than mediocre to find favor with anyone. Yet when honestly meaning to report favorably on straight drama, the reviewer, because of his previous blanket kindness to all forms of the theater, is hard pressed to convince his public of his sincerity.

Consider the present season. It has been described by more than one columnist as a boom year. And it's true that the boards are filled. Trying to explain it is a hazardous enterprise. Federal Theater tapped a new audience that lay waiting for alert producers to exploit. Later, when a local show was a smash hit, everyone was reminded of the situation. The rush was on.

Comedies and strip shows are almost always entertaining or, at least, daring enough to be attractive. This same kind of play is, by the same token, usually a box-office success.

Meanwhile the critic has lowered himself proportionately till he is only another handmaiden of the press agent.

We come from the school of thought where the critic is a man of the theater who, in effect, says: Look, readers, I know that the publicity has you dazzled and puzzled and wondering. Now, this is what I think . . . If, because of what I say, or despite it, you go to see a play and agree with me, fine. If, it happens, you agree with me often enough, I may kindle faith in my judgment and thus save you many boring evenings and afford you as many delightful ones.

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ART

LOS ANGELES

Los Angeles County Museum: Last year the California Watercolor Society sponsored an exhibit of that California specialty, the watercolor, which made Eastern critics sit up and take notice. It was a big show. The critics liked it and wanted to know how long this sort of thing had been going on. Most Eastern criticism has been favorable to our watercolors, but some of the boys made a few unpleasant comments about assembly line production, of huge wetwash pictures and overgrown papers which seem to force watercolor to do the work of oil or gouache. Best answer to this was made by the jury, which awarded most of the prizes and honorable mentions to medium-sized pictures, all different in handling and ranging in conception from the realistic to the abstract.

The list of prizewinners and honorable mentions gives one a clear idea of the variety of the show. Contrast the purchase prize picture by Standish Backus, Jr., a rather conventional description of a barn on a cliff silhouetted against the sea glare, to the surprising New Mexico landscape by Gina Knee, which took the second award of merit. Gina Knee, rather than snapshooting a dramatic moment, creates a little world out of shapes and colors discovered in New Mexico. Mary Fry, who received third mention, looks at a barnyard and finds material for a stylized design. Aaron Bohrod took the first award with his history of two old houses. Mary Blair, who has an eye for catching the slightly cockeyed aspect of every-day happenings, was given first mention for "Dance Class," an object lesson in the clever combining of a humorous subject with amusing drawing and color.

Other paintings which stand out in four rooms of excellent work are: "Birds Flying South," by Dong Kingman; "Quarry at Rockport," by Rex Brandt; a charming fantasy by Charlotte Berend, "Rainbow," which makes the usual grim interpretation of a rainstorm seem rather pompous. . . . Don't miss Bob De Witt's "Kansas," the unusual color in Marian Curtis' "Swamp," Carl Beetz' dramatic "Introduction," or James C. Wright's "Horizontal and Perpendicular," which for a portrait of gravestones is a very nice title indeed.

Around the Galleries: Almost anyone who paints with deep, dark colors and includes a moon in the upper left hand corner is labeled a poet in paint these days. Matthew Barnes is one of the few who deserves the title. Although he works only when he feels like it, he is a good poet—not one of the dash-off-a-song-before-breakfast boys, but a craftsman who works slowly with loving care. He makes few paintings. His work is simple and dignified. His paintings, which produce a deep feeling, are not pictures which describe sizes and shapes and colors or tell a story. For a subject, all Barnes needs is one house, a street, and the sky. It is hard to say what he does to the house and street and sky that makes them so important, but he does it. Once you see them, you won't forget them. There is really nothing to write about a good painting. The thing itself makes such a strong impression, so clear and complete, that about all one can do is to see it . . . Barnes' exhibit was at the Tone Price Gallery.

Dan Lutz' exhibition at the Hatfield Galleries, advertised as a superb show, lives up to its name. Lutz enjoys life and likes to paint what he finds around him. He goes off on a summer trip and comes back with a mass of watercolors and oils, but he is no mere recorder of pleasant scenes and place names. He has the rare ability of catching the mood of a place, the feeling of a day, or a gesture which identifies the subject completely . . . He likes to play the oboe. He plays Negro spirituals. He knows what a spiritual sounds like and what it feels like. When he paints "The Gospel Train," or "Swing Low," or "The Promised Land," one is willing to agree that he has a clear idea of what one looks like. It is a relief to see the work of a painter who is interested in telling what he thinks and feels about the life around him rather than in painting a style that will fit into the museums or in trying to transpose elaborate political or psychological theories into paint.

The Foundation of Western Art is holding another of its topnotch exhibitions which attempt to survey the Trends in California Art. This one, running until November 23, is concerned with Southern California painters. Northern Californians have their turn in March. The title of the show is somewhat misleading, however, since most of

the work chosen is in a conservative vein. Painters allied with the abstract, surrealist, or post-surrealist trends are rather obviously missing. In spite of these omissions the Foundation is continually adding fresh talent to its list of exhibitors. Jerre Murry, showing here for the first time, is represented by a small portrait head. Not satisfied with the conventional tonalities of his neighbors, Murry has constructed a solid and striking head out of planes of color. He is attempting to work out a personal idiom on stemming from Cézanne and Gauguin . . . Fred Sexton contributes a fine little girl named "Michele," which is far better than any of the portraits in his recent one-man show . . . Richard Munsell is represented by a subtle tonal study, "Lalla," his favorite model. Feeling that a painter should produce his favorite model. Feeling that a painter should produce a new subject for each exhibit, some visitors are a little annoyed by the fact that they have been encountering Lalla in most of the recent Munsell canvases. Munsell, however, has plenty of precedent for this repetition. Recall Rembrandt's many portraits of Saskia, Romney's dozens of Lady Hamiltons, or even Van Gogh's many versions of his old shoes. This preoccupation with one subject is getting results evident in more expressive drawing and better control of brushwork. . . . Other paintings which left an impression: "Donna," by Marian Curtis, whose vigorous drawing makes some of the other figure painters seem careless; "Picnic at Rockport," by Rex Brandt, who has better control of tempera than before; "Paul of Taos," by Katherine Skeele; "Migratory Worker," by Boris Deutsch; and "Midsummer," a colorful still-life by Tom Craig.

SAN FRANCISCO

From the most ancient days artists have tried to increase the quantity and consequently the distribution of their works by means of some form of mechanical reproduction. Sculptors and ceramists have made use of molds, painters of stencils, tracings and various forms of printing.

Early Chinese artists seeking a way of multiplying their paintings used carved wooden blocks for transferring colors to paper. A collection of these prints is being shown at the De Young Museum, simple and beautiful studies of flower and bird and the growth of plants. However, for some reason wood-block printing never developed, in China, into such a wide-spread popular art form as it later became in Japan; perhaps to Chinese artists it did not seem essential, after all, to make many duplicates.

Just now San Francisco artists are considerably excited by a show at the Museum of Art of prints made by the silk-screen process as adapted to the service of the fine arts by Anthony Velonis, an eastern W.P.A. artist. This process seems to contain the answers to several print-makers' prayers. It is comparatively cheap, it does not require presses, it can be handled from start to finish by the artist, and the number of colors possible per print is limited only by artistic considerations. Also it is amazingly adapted to all sorts of techniques.

Harry Gottlieb, for example, shows some beautiful landscapes, such as "Winter on the Creek," whose deep colors and rich texture quality suggest an oil sketch. Federico Castillon uses a stipple technique, carefully modelled, in a piece called "Conversation." Adolph Dehn has a print, amusing and intricate, of some nuns painting on a river-bank with trees, and in the stream a small and hairy creature, looking rather sad. It is called "The Great God Pan." Others use the screen for flat color masses and texture areas, as in Ruth Gikow's "Audience." Anthony Velonis, who started all this, has some of the most charming prints of all; characteristically he uses a fine brush or pen line, as in a small sketch of Madison Square, with a flaky scrumbling effect in the color areas. Hyman Warsager has made many prints in this process in somewhat similar technique, but bolder.

With these prints are others in a method called pouchoir, done with paper stencils and gouache. There is a Picasso abstraction, "Miro's Rope Dancer," both in perfectly flat poster technique; Carlos Merida's "Three Women," flat white figures against a background made brilliant by stippling, a Fernand Leger, and others. These particular prints, although interesting in design, lose quality through being "copies" of things conceived in another medium, translations, properly speaking, rather than reproductions, of the original.

A large room full of paintings labelled "California Creates" may possibly remind irreverent gallery-goers of Romeo's line — (was it Romeo?) — "She speaks, yet she says nothing; what of that?" — and certainly the effect is of very trivial chatter. Inspection reveals a few interesting things: Marie Cruess' boldly done abstraction entitled "Old Barn"; "Claustrophobia" by Elizabeth Mills, a capably done

(Continued on page 39)



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BOOKS IN REVIEW

THE FIRE AND THE WOOD by H. M. S. Hutchinson — Farrar and Rinehart ($2.50). Josef Zeppichmann is a young Jew trained to be a doctor but primarily interested in medical research. Minna Wersen is a tubercular Cinderella at his boarding-house. Dr. Zeppichmann is boldly experimenting on Minna when the Nazis come to political power. Scientific rube and moronic kitchen-slut have just fallen in love with each other when the great movement of German nationalism sweeps them apart. Zeppichmann is placed in a concentration camp and the partially cured Minna sets out to find her lover. There follows a grim finding, a desperate escape, an attempt made in England to cure Zeppichmann with his own medicine, and death for both him and Minna.

The love story of Josef and Minna is as forlorn a kindling as ever consumed two such warped twigs of human underbrush. His first caress is a kiss placed upon the pinprick of a hypodermic injection that may kill her. "She had been a wretched object, her face smeared and red with coughing, the sodden rag of an apron lashed to her waist with string, a big toe sprouting naked from her ancient slippers. But he seemed to see, now, the beauty lying behind that soiled facade." From revulsion for each we grow to pity both.

The Fire and the Wood presents the Nazi treatment of Jews with a distant and detached bitterness. Zeppichmann upholds his human dignity with awkward courage, partially supplied by Dahlmeyer, the orchestra conductor. Dahlmeyer has the graceful suppleness, the point and edge, of a fine Toledo blade. He first makes a windmill out of his indictment. " 'And then, finding our closet imperfectly equipped, I restored the paper to its original shape and put it to its proper use They were very much distressed about it.' " Delicately he appeals to Zeppichmann's self-respect. " 'You see, one doesn't know how much another man cares about physical pain. Or about his outward dignity But they tried it on me and it didn't work. . . . I've something in my forehead, here, and here, inside my chest, that they shall never take away.' "

Doctor Dittmer is another character who supports truth and human dignity in the opposite camp. He hates sham, especially in the medical profession — and is outspoken about it. " 'You could X-ray the boiler of a steam engine and (Doctor) Vollmuth would say it was an elderly female patient with pneumonioconiosis.' "

Mr. Hutchinson *(not* the *If Winter Comes* man) handles this story of emotional ups and downs with masterly skill. His dialogue is electric, his analysis of a mind at work exceedingly apt. The one great improbability seems to be the extent of change in his two central characters — but perhaps other readers approach this human problem with greater faith. Dahlmeyer and Dr. Dittmer would make the book worth reading. But the book offers much more. For instance, Erich Meisel. . . .

The Southern California Chapter of the American Institute of Architects, in response to an insistent professional and public demand, has published a book entitled "Residential Architecture in Southern California." This book is a record of the trend in residential design for the past twenty years. It will serve as a permanent record of the best residential architecture of Southern California of this period. Many of the homes included have received nation-wide recognition, and the majority of the homes published have received honor awards from the Southern California Chapter.

The work has been compiled and segregated chronologically into four sections: the Mediterranean influence, the California Heritage, the Colonial Precedents, and the Contemporary Developments. Each section is preceded by a brief introduction with historical notes concerning the development of each particular style and period.

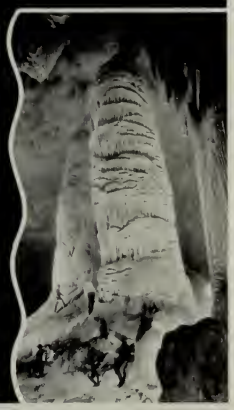
The houses illustrated are well described by captions and plans as well as exquisite photographs of the interiors, exteriors and gardens. This book makes a worth-while addition to anyone's library and should prove invaluable to those who plan to build a home.

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The fall books promise to be richer than usual. Not that 1940 can compare with the magic year 1859, *There* was a year! But 1940 is going to be memorable. Chief among its talked-of books is likely to be Ernest Hemingway's *For Whom the Bell Tolls*. With the Mediterranean coming increasingly into trans-Atlantic focus, this story of Spain takes on a deeper meaning. Within the next weeks it bids fair to be the first smash serve in the game of Have-you-read? Will it prove timelier than *The Sun Also Rises*, greater than *A Farewell to Arms?* What will Paramount do, now that it has purchased the picture rights to the book?

Charles Morgan, of *The Fountain*, no two-volumes-a-year-author, is bringing out another book, *The Voyage*. Those who felt *The Fountain* to be a lasting book remained unimpressed by *Sparkenbrooke*.

Norman Collins, very slightly known, is coming into the limelight with *Gold for My Bride* (in England, *I Shall Not Want.)* This is a story of the "Amosite" Baptists, and is declared by the author to be entirely fictitious. One always wonders about such disclaimers of factual probability. They seem to protest too much. Norman Collins tells his story with unhurrying skill, and it deals with the old ways of the human heart, whether merely imagined or projected into reality.

One book that should receive wide attention now, especially now, is *Our Future in Asia* by Robert A. Smith. It explains, interestingly and scientifically, the what and the where of the impending rough-and-tumble in the Pacific. This concerns every American vitally. Some may see fit to investigate it with thoughtful care.

COUNTRY SQUIRE IN THE WHITE HOUSE, by John T. Flynn — Doubleday, Doran and Co. ($1.00). According to the author of this slim but live-wire book, this is neither a campaign book, a biography of Franklin D. Roosevelt, a prescription for recovery, nor an analysis of the New Deal. It is an attempt to explain the New Deal in terms of the man who sponsored it. The Franklin D. Roosevelt whom Mr. Flynn describes is charming, handsome, likeable and inexperienced in almost everything except pleasing people. His great interest in life is a sentimental attachment to everything pertaining to boats, which leads him to solicit an appointment as assistant secretary of the Navy.

His experience in this capacity during World War I, when great sums of money were spent casually, explains, Mr. Flynn feels, his attitude towards government spending, exemplified by his statement that the manner of raising money for a seven-billion-dollar airplane program was a "minor detail." His position in society explains his attitude towards reform, that of the benevolent country squire who feels that the rich should do something for the poor. His desire to please people accounts for the otherwise inexplicable inconsistencies in his policies, adopted without much thought of consequences in order to keep opposing and even hostile interests appeased. The fact that he never had any business experience, and only superficial experience in banking and law, is the reason for his disastrous experiments with gold and silver, and his not understanding the problems of the depression, basing his program for recovery on the thesis that it was necessary to keep production down.

Mr. Flynn's conclusion is that Roosevelt's well-meaning, thoughtless, keep-everybody-happy policies, made possible by the depression psychology of the nation, have opened the way to a possible future dictatorship by striking serious blows at democracy in doing away with the anti-trust laws, and giving to the president the power to spend large sums of money without accounting to Congress. As for his great program of social reform, Mr. Flynn points out that the most important legislation was delayed by the President until he was finally driven to it, and that the efficiency of other reforms was nullified by appointing to enforce them the men against whose interest they were directed.

In the course of the book Mr. Flynn's benevolent country squire, Jane Austen style, becomes rather a Bronté wastrel son, but the metamorphosis makes interesting reading, and when you get through you may still not know what to do in November.

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AMONG OTHER THINGS

It is good to see the clever and enterprising **Ruth Cowan.** Her lecture guild has bagged some of the more exciting of the ladies and gentlemen in the personalities-in-the-public-eye field and will present them during the 1940-41 season. Thomas Mann, H. G. Wells, Andre Maurois, Leland Stowe, Jan Masaryk and others will take the platform and tell what they know about life and how it is being lived and how it is being destroyed and what they think about its future in this terrifying, crazy world.

The Raymond and Raymond Galleries, under the clever and intelligent management of Evelyn Bedell, will open an exhibition of arts and crafts using as its theme a pre-Columbian serpent. Architects, designers, ceramists, silversmiths, painters have all been laboring mightily as the results will be shown on the first of November.

The Dalzell Hatfield Galleries in Los Angeles have a Renoir exhibition that is more than well worth seeing. It is one of their "Small Superb Shows" presenting a great painter in a comprehensive exhibition of his landscapes, figures, portraits, and still lifes. The showing is open to the public until November 28.

An exhibition of paintings by Maurice Utrillo will be shown at the **Vigeveno Galleries** from November 2 to November 25. The showing will cover the period of 1911 to 1937. Among the paintings there will be several examples of the most interesting work of the painter's "white" period (1910-1914). The greater part of the exhibition has been recently brought from Europe and none of it has been on exhibit in America.

Music by Charles E. Ives finds a ready response among Los Angeles listeners. The Ives Festival of the Evenings on the Roof, originally scheduled for four evenings, actually expanded by popular demand to fill six evenings. The songs, and the first and third violin sonatas were each heard twice, the "Concord" piano sonata four times. Several of the audience came back for second and even for third hearings.

For November, the group of musicians who present these concerts at 1735 Micheltorena Street, Los Angeles, announce two evenings. On November 11, the second evening of the 14 concert Beethoven series will feature Sumner Prindle, pianist, and Kurt Reher, violoncello and piano, opus 5, and the piano sonata, opus 7.

On November 24, an evening of music for the clarinet, featuring Kalman Poloch, first clarinet of the Los Angeles Philharmonic, will offer a Brahms' sonata, the Mozart clarinet trio, and pieces by Albar Berg, the late famous pupil of Arnold Schönberg and composer of the opera, "Wozzeck."

The University of California at Los Angeles is opening an exhibit of modern architecture on November 11, which will run through November 30. The general theme for the exhibit is the growth and development of distinctive architecture in Southern California. Appropriately, it will include related arts and also show various building materials. Emphasis will be placed on the creative aspects of architecture, and while it is not possible to give a complete and exhaustive survey, there will be a real attempt to show instructive and valuable integrated phases of the subject. An evening meeting is being arranged for November 20 at which Douglas Haskell will speak oh Modern Architecture in a Democracy; Harwell Harris, on Modern Architecture in Southern California; and Richard Neutra, on How America Builds.

(Continued on Page 40)

Superb Shows

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THE COVER

The entrance of the Paul T. Frankl house showing an interesting treatment of the dark brown tile pavement. The chairs are covered in shaggy beige material in contrast to the sleek lacquer frames. The antique Korean chest is trimmed with black wrought iron. The entrance door is enriched by carefully selected redwood burl panels.



Stuart O'Brien

California arts and architecture

NOVEMBER 1940

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Notes in Passing

For one entire week art "will be upon the town." Not only in Los Angeles and the principal cities of Southern California and the state but also upon every American city. The President has proclaimed the week of November 25 as National Art Week. It is the first such week to be held in America — and an excellent idea, too. Francis Henry Taylor has accepted the chairmanship for the nation in this great movement. Mr. Taylor has appointed Mrs. Rudolph Steuart Liebig as state chairman for Southern California. Dr. Grace Morley and Dorothy Liebes are members of the natioal committee for Northern California.

Under Mrs. Liebig will serve a very representative committee of active citizens who have individually demonstrated a profound interest in art.

The motivation behind National Art Week is two-fold. Obviously its first purpose is to focus the attention of the country upon its native art and artists. The second, and equally important purpose, is to encourage Americans to buy the work of American artists. Committees have been set up in almost every Southern California community for the purpose of activating the program.

The Los Angeles group under Mrs. Liebig includes Mrs. Edward G. Robinson, Mr. Sumner Spaulding, Mr. Ted Cook, Mrs. L. M. Maitland, Mr. George R. Martin, Mrs. Franklin Booth, Mr. Merle Armitage, and many other representative people. During the week arrangements will be made to show the work of Southern California artists in more than twenty galleries and community centers in Los Angeles, and in various exhibition rooms throughout this district. Newspapers and radio publicity will be used for the purpose of bringing people into contact with the exhibitions in both the fields of the so-called fine arts and crafts. Clubs and institutions are cooperating with the various committees and it is hoped that this initial effort will be the beginning of a carefully considered year-round activity, for the purpose of creating a sharper public interest in the creative arts. The committee earnestly solicits the cooperation of the artists and the public in making this week a great success, and there is no reason why such cooperation needs more than the asking.

Given this initial effort and the labors of a hard-working voluntary committee, it would seem that some sort of a permanent plan can be outlined by which the best work of California artists and craftsmen can be exhibited, not once, but a number of times each year. More people should buy more pictures, and the best way to get them to do it is to make it easy for them to see what their artists are doing. There are various notions, ideas and old wife's tales that have made a large portion of the general public a bit gun-shy on matters dealing with the arts. Certainly there is much to be said and much to be explained. Most of it can be done by the artists themselves if they are given an opportunity to get on the walls of fairly accessible places.

Pictoria



LUIS ALBERTO ACUNA: THE FIANCE RETURNS. COLOMBIA



JULIA CODESIDO: PAISATE DE AREQUIPA



JOSE SABOGAL: QUECHUA INDIANS. PERU

PAINTING in the United States has until comparatively recently looked to Europe for example and leadership. During the last ten years to twenty years it has become steadily more self-sufficient, more deeply rooted in the soil and life of this continent, more expressive of the culture of this country. Aware of its development as a school, related to those of contemporary Europe, yet distinct, as the life of this continent is distinct from that of the Old World, artists, art scholars and critics have turned curiously to other western hemisphere countries, equally new as independent nations, but with other backgrounds and sources of culture, to discover how they are solving the same problems of art development. Thus, exhibition after exhibition has explored the painting of Mexico, and more recently of the countries farther to the south. The most recent in the West is the collection of paintings representing Latin-American countries touching the Pacific which echoed the Pacific theme of the Golden Gate Exposition in its Art Building.

Approximately one hundred and sixty works were carefully chosen to review contemporary art expression in Mexico, Central and western South America. They were selected to exemplify the most important contemporary tendencies in each country represented and to express the characteristic savor of art of that country.

Mexican painting has been long familiar to Californians. The excellent selection of work by the accepted masters of the school and by the gifted younger artists made by Thomas Carr Howe, Jr., emphasized the continued vigor of painting of that country and its increasing diversity in style and expression. It served to tell once more the success story of an art that had grown strong and found sympathetic critical welcome and generous patronage as a result of discovering its own way.

The painting of the countries to the south was on the contrary almost unknown. The journey made to select it was a voyage of discovery; the material gathered in this much too-brief exploration trip was rewarding in quality and variety. As a sampling it indicated clearly the characteristics of art development in each country, and that here is a field worth exploring further and learning to know better.

Generally speaking painting of Central America and of the Pacific countries of South America shows strong European influences. This is not surprising. To an even greater degree than was ever true in the United States, artists of those countries are European-trained, and they turn to Europe, especially to France, as their center of art just as in a more general way Latin-Americans have been long accustomed to think of France as their cultural leader. All varieties of contemporary European art expression find their reflection, often with little or no local flavor, in the work of these artists, who, for the most part, compose the older established groups. Notable everywhere is the insistence on high standards in the painter's craft, often undoubtedly heritage of this sound European tradition.

Ambassadors from the South

Dr. Morley looks at our southern neighbors

and finds a rising tide of first rate art

by Dr. Grace L. McCann Morley

Among the younger painters there is often a departure from the European styles in favor of a more deliberate expression of the environment, a modification inspired by life in the new hemisphere of the West. Thus in Central America, Jose Mejiá Vides, Salarrué, Ana Julia Alvarez of El Salvador seek in their diverse styles a decorative expression enriched by the Indian civilizations of pre-Colombian times and by native life today, while Manuel de la Cruz and his fellows of Costa Rica paint life as they know it there, tinged often with a decorative style in which the brilliant light and lush vegetation of the tropics have a special function.

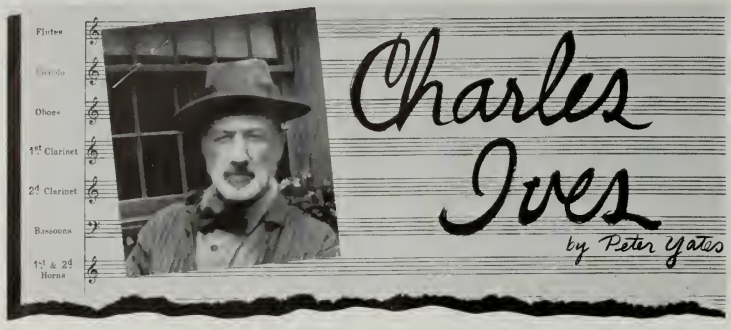
In Colombia, likewise, the older established painters are predominantly European in training and viewpoint, in this case as strongly influenced by the contemporary Spanish school as by the French. The younger painters in general strive for an expression native to their own country — some like Trujillo Magnenat and Gomez Jaramillo achieving a very personal, almost expressionistic or surrealist manner, others like Alberto Acuña and Alicia Cajiao finding subject matter and a style to express it in the popular native life of the country.

Ecuador has less clearly defined the opposition of the two points of view. Painters, solidly trained in the European methods and traditionally European in approach, have turned to native subject matter and rendered it sensitively, if objectively. Thus Sergio Guarderas records the landscapes and street scenes of Quito, and Pedro Leon the countryside and life of the Indians in well painted canvases international in style. Diogenes Paredes, is more closely identified with the life of the people and finds a suitable and personal style. Tejada has as expressionistic and decorative a style as Benton. Ecuador benefits also by immigré artists, like Olga Anholtzer Fisch and Jan Schreuder who came with the skill of European schools to fix on canvas the irresistibly exotic scenes of Andean life.

At opposite poles, stylistically speaking, yet equally profoundly and sincerely reflecting conditions of life and conceptions of culture, are Chile and Peru. In Chile, the population is European. The ancient heritage of Inca and pre-Inca civilizations penetrated only into northern Chile, and neither it nor the few and backward Indian groups living in Chile today have made any appreciable contribution toward the country's culture. Chilean painting is entirely European in tradition and viewpoint, showing clearly the influence of Paris. Standards are high and talent plentiful. Subject matter is frequently the poplar and eucalyptus-clad hills so like California, or such studies of nudes and flowers and portraits as form the international material of art everywhere. Camilo Mori recalls the personal symbolic vision of the surrealists, Hector Banderas carries on the extension of Impressionism that interested Renoir. Augustin Abarco, Hector Caceres, Roberto Humeres, Ines Puyo, Jorge Caballero, and a dozen more have all found a personal and sensitive style within the French tradition to give adequate expression to their thought. *(Continued on page 42)*

MASQUERADE: LUIS ALBERTO ACUNA





CHARLES IVES is one year younger than Arnold Schönberg. But the major part of Ives' career was already ended at a time when Schönberg was only beginning to develop the style which was to make him world famous. The Concord Sonata, which in one performance has made Ives nationally-known, was composed in 1912, the year when Schönberg was writing Pierrot Lunaire. Yet while Pierrot Lunaire was first performed in Berlin in 1913, within a year after it was written, the first major performance of a work by Ives was given in New York in 1928, and the Concord Sonata was not performed there until ten years later.

To understand this delay in the recognition of a composer whose piano sonata Lawrence Gilman called the greatest piece of music composed by an American, one need only examine the musical environment in which each man worked. Schönberg lived in a center of musical activity: sympathy might be lacking, but he could usually hear his music performed soon after he had written it. Ives composed in a provincial backwater — as far as music was concerned — which could not conceivably have any use for him or for his art. The chief interest of New York City during the early 1900's was in making money. Ives, not to be outdone by his environment, not only composed great music in defiance of his environment but made money too. Pioneering in insurance management, he established a management company, Ives & Myrick, which is still among the most successful in the country.

Music helped business. Ives claimed, and business also helped music. He learned the accent, the tonal idiom of his native country; he discovered the musical potentiality underlying popular song; he learned to hear hymns, the indigenous ragtime, as the voices of a new continental experience. Folk music as such had no distinctive meaning for him. He did not look for the primitive, the exotic, the quaint. Unlike other American composers of his time and foreign visitors, he avoided the deep South and the pseudo-Indian. His tunes were and still are native to his own neighborhood, to the local churches, the local dancehalls, the city streets, the country evenings. No dry-rot of the imagination patterned the deep tonal richness of his hearing which had to come out in clashing and elaborate harmonies, in a multi-rhythmed polyphony. These rhythmic ranges, alternating poetry and prose paragraphs, have yet to be duplicated by other composers who will study Ives as poets study Whitman. But the secret of Ives' art is not simply its method. Through him New England and New York become vocal as communities: he knew that the basic things about people don't change like their storefronts; and those basic things he wanted to glorify and help perpetuate.

In order to accomplish so much — and it must be remembered that the bulk of his music is still practically untouched — Ives strictly divided his days between business and music. Some time after 1920 the illness began which in 1930 forced him to retire from business. Since that time he has written no more music. But those who have corresponded with him in recent years, through his wife, Harmony Ives, have touched the still vital mind, unquenched by more than ten years of serious illness.

The most accessible works of Ives, and in some ways the easiest to estimate, are his songs, most of which have been published. The texts of these songs vary from entire poems to prose scraps; their subjects reveal the extraordinary breadth of the composer's interests. Some of them seem fated to be worn out as encores (Two Little Flowers, Anne Street); others will join the treasury of perfect art-songs (Evening, September); others will remain always the difficult interest of the chamber musician. One song, the setting of Vachel Lindsay's "General William Booth Enters Heaven," will never wear out. Some day America's trained voices will be told of it and dare to sing it: no one who has heard an audience respond when an artist like Radiana Pazmor sings it can doubt the result. This is our own music, and when we find it out we will insist on hearing more and more of it.

The Concord Sonata, performances of which have at last brought Ives national recognition, is a very large, a very complicated, a very great masterpiece. Unfortunately it is published only in a private edition, though a new edition for general issue has been promised. Audiences which heard this sonata played by Frances Mullen during the recent Ives Festival of the Evenings on the Roof in Los Angeles received it with great enthusiasm. In the sense understood by Beethoven the material of this sonata is formal, abstract, and absolute. But as Beethoven said, "I have always a picture in mind when I compose and work up to it," so Ives when he composed this sonata had in mind four distinct aspects of the spirit of Concord Village in New Hampshire, during the transcendental period, the years 1840-1860.

The first movement, Emerson, is the most abstract. Whether or not it makes a hearer think of the personality or writings or philosophy of Emerson is of no importance. To accompany this sonata Ives has also written an essay on Emerson, which leaves no doubt that Ives well knows his subject — so well, indeed, that he clearly understands the difference between what can be said in music and what must necessarily be said in words.

The second movement may be described as a fantasy on American life seen through the Wonderbook vision of Nathaniel Hawthorne, in the style of a huge scherzo. The simple third movement gives a picture of Concord Village itself through the ears of the Alcott household. This movement has all the directness and fervor of a national anthem — without the call to bloodshed. The fourth movement, which Frederick Delius might have envied, suggests the meditation of Thoreau on an autumn day of Indian summer at Walden. This movement is marked to be played in a lower dynamic ratio — the forte about equal to the mezzo-piano of the preceding movements. And so the huge work ends in quietness.

The humblest composer, Ives writes, will not find true humility in aiming low — he must never be timid or afraid of expressing what he feels is above his power to express, any more than he should be afraid of breaking away, when necessary, from easy first sounds. . . . Not Americanism, not innovation — the determination to find out the musical idiom of his own life has made Charles Ives' music a recognizable language, a continental reality, like the skyshape of its buildings and the windsound of its trees.

woven and designed by maria steinhof

Lloyd Wright looks at the work of a creator of modern textiles

MARIA STEINHOF'S fabrics, like the riches in all Ali Baba's cave, are intricate with patterns of gold and silver. They also present a fascinating array of colors and patterns in voluptuous silks and soft woven fabrics that caress the hand that touches them. Her patterns have been embodied in tapestries, drapes, gowns, shoes, purses, hats, in seemingly endless variety.

Maria Steinhof is reticent, but her work speaks for her. It reveals a sensitive artist with full knowledge of her craft and its materials, both old and new.

Of Polish origin and background, she has lived and worked in Paris, Brazil, the Argentine, and for ten years in the United States. From this richness of experience comes her rare ability to handle color and pattern. In addition to thorough adeptness in dealing with conventional wools, linens and cottons, she has mastered the use of modern synthetic materials. She has even used raffia, metal threads, yarns made of leather mixed with wool, linen, or cotton. Her urge for experimentation with new materials has brought about fascinating combinations.

Beautiful fabrics are usually soiled by the rough fingerings of description. The mind can but dimly recreate rich weavings in ivory white, light gray laces interwoven with silver, fantastic ornamentations for dress trimmings and boleros, pearls interwoven with silver and silk, doilies of metal yarns and buff-colored raffia. Our weaver-artist has made hat materials in combinations of colored straw and linens, silk cords mixed with wool and metal for handbags. These are but a few of Maria Steinhof's capriccios.

One fabric in particular seized and held the writer's eye. It was woven of fine silk chenille thread, silk yarn and chamois leather yarn, and designed for evening dresses. The chenille thread radiated the deep light of rubies, balanced by a groundwork of colored chamois leather, silk and metal accents. The ensemble is one of noteworthy distinction.

Another remarkable weaving consisted of Chinese ribbons, their ancient glitter embedded in soft, deep blue or purple yarn. Many other stimulating patterns might be mentioned, both for material texture and weave.

Too long has fabric design seemed complete and therefore sterile. Maria Steinhof's work widens a seemingly static field and stimulates the ancient and honorable art of weaving. Fortunate are they whose lives are enriched by possession of her handiwork.

Ralph Samuels



a Pre-Columbian



Schaeffer

An ancient serpent from the collection of Mr. and Mrs. Walter C. Arensberg is used as a point of departure by a group of creative artists

A HILLSIDE HOUSE DESIGNED ON A CIRCULAR THEME BY PAUL LASZLO



WOOD CUT BY PAUL LANDACRE



GLEN LUKENS DESIGNS A BOWL IN A PRIMITIVE PLASTIC STYLE



AZTEC WARRIOR BY EDWARD BIBERMAN



A SILVER AND IVORY CIGARETTE LIGHTER DESIGNED BY PAVAL



Photographs by Ralph Samuels, courtesy of Raymond and Raymond Galleries

motif . . .



A SILVER SERPENT RING BY WARREN CARTER

WE HAVE chosen the snake for its wisdom of line, form and motion, to inspire the artists in the creation of works of art, whose values are expressed both in useful articles of our daily life as well as in painting and sculpture. We hope that the snake will lure the public as he did the first couple in the perfect garden, and bring to them an insight and recognition of the need of self-expression. We hope that this unified motive will act as an introduction to many people to the fine arts that sing a high note in the pleasure of living.

To begin with, we found the snake in the collection of Mr. and Mrs. Walter C. Arensberg and they were kind and generous in entering in our conspiracy. The snake is Pre-Columbian Indian and is strong and noble in conception. It was carved from the stone of our continent, created by one of our first great artists and therefore in all ways a fit symbol to use in the undertaking of a design around our present lives.

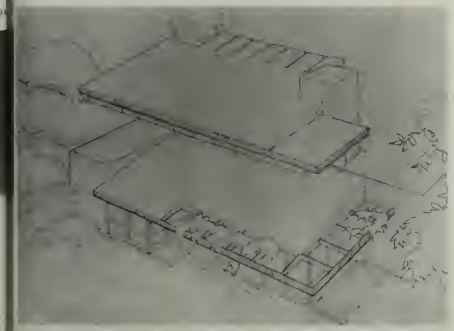
Some of the artists have followed the idea of the pure snake forms, either in motion or coiled like the Tower of Babel. Still others have turned to its origin and present Indian motives, both old and interpretations *(Continued on page 39)*

by Evelyn Bedell

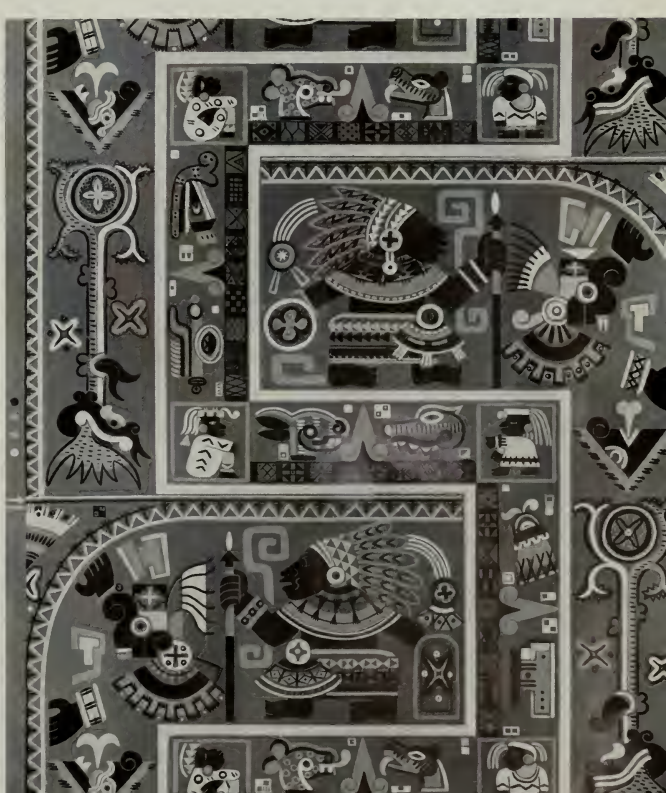
HENDRIK VAN KEPPEL UPHOLSTERS A METAL CHAIR WITH CORD



HOUSE SUGGESTIVE OF THE COILED SERPENT BY GREGORY AIN



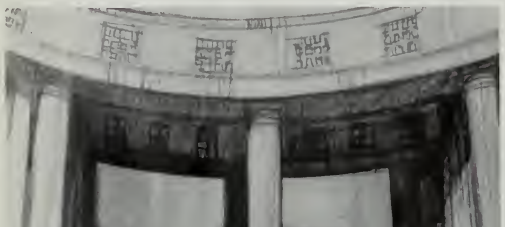
A FABRIC DEVELOPED FROM MAYAN MOTIVES DESIGNED BY BERNYCE POLIFKA





An airplane view of the Administrative Center. In the immediate foreground one sees Olvera Street, the old Plaza. and the Mission Church. Beyond is the proposed County Building with its large elliptical court. Spring Street passes through the chart on the north-south axis

VIEW THROUGH THE FORECOURT OF THE COUNTY BUILDING



A MODERN CITY

The new Administrative Center

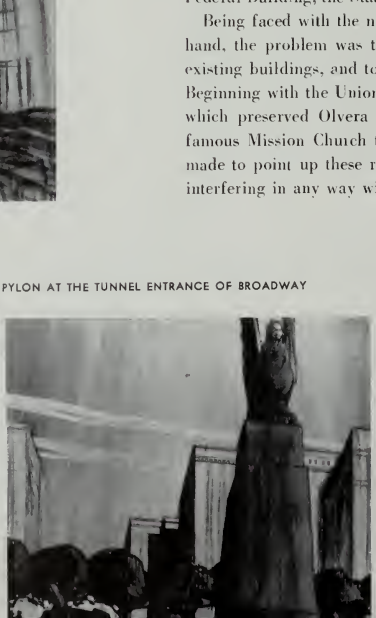
SEVEN architects of the Southern California Chapter of the American Institute of Architects have attacked the enormous problem of redesigning and reorienting the working center of a great city. The general area is bounded by First Street, Sunset Boulevard, Los Angeles Street, and Grand Avenue. Already standing is the present City Hall, the Hall of Justice, the Federal Building, the State Building, and the great new Union Station.

Being faced with the necessity of having to utilize what was already at hand, the problem was to organize all future developments in terms of existing buildings, and to re-plan and reorganize toward a unified whole. Beginning with the Union Station, the new axis was produced to the west which preserved Olvera Street, an old circular plaza, and restored the famous Mission Church to an appropriate setting. An attempt has been made to point up these romantic memories of early Los Angeles without interfering in any way with the needs of a great, progressive civic center.

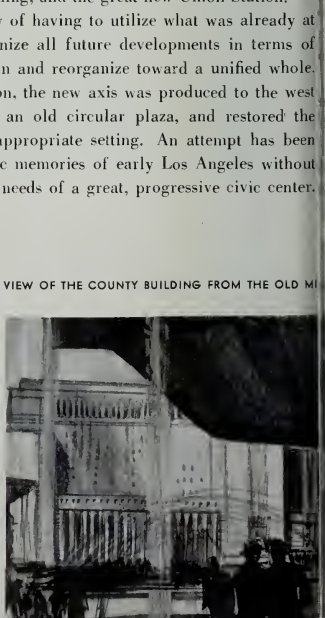
WESTERLY VIEW OF THE WATER AND POWER BUILDING



PYLON AT THE TUNNEL ENTRANCE OF BROADWAY



VIEW OF THE COUNTY BUILDING FROM THE OLD MI





The new Federal Building shown during construction. It is immediately north of the City Hall and opposite the Hall of Justice. Because of the severity of the building and the flatness of its facade, it is especially adaptable to a miniature plaza which is connected with the Mall

LANS ITS FUTURE

r Los Angeles, California

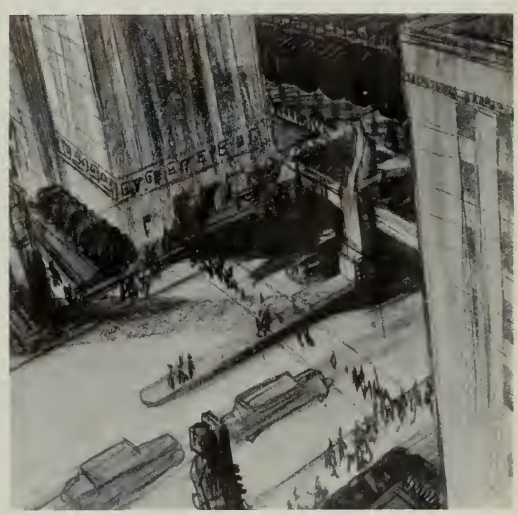
The modern Mall is terminated at one end by the City Hall and at the ner by the proposed building for the Bureau of Water and Power. The ate and other city buildings are built along this Mall.

Leaving the Union Station, which is designed in the informal spirit of rly California, one faces the old Plaza. To the north is Olvera Street. the south the old Pico House, the Merced Theater, and the Baker block. the west the old Plaza Church is surrounded by a garden and back of at the base of Fort Moore Hill is the new County Building. To the south e would pass through a small plaza and on to the great Mall.

It has been decided that the tower of the City Hall shall be the dominant ature of the Center. The next largest building in the group will be that the Bureau of Power and Light. This is to be kept low and horizontal.

The general plan avoids the usual depressing and ponderous effect of eer mass and allows for ease of movement and innumerable opportuni- s for bridges, gardens, and fountains.

PASS BRIDGING HILL STREET BETWEEN STATE AND WATER AND POWER BUILDINGS



ROSS ELLIPTICAL FORECOURT OF THE COUNTY BUILDING



BRIDGE AT THE SPRING STREET OVERPASS



WATER AND POWER BUILDING TUNNEL ENTRANCE



THE GARAGE IS PLACED IN THE CORNER OF THE ODDLY-SHAPED LOT AND IS CONNECTED TO THE HOUSE WITH A WALL WHICH FORMS THE ENTRY COURT

HOUSE ON A HILL



THE house is located high in the Berkeley hills overlooking San Francisco Bay. The problem was to design a house with the number of rooms shown on a fairly steep hillside, taking full advantage of the view.

The house has a lower floor containing a large area used as a work room, and a level court which is used as an extension of the living area. The living room and kitchen have been placed on the bay side and the bedrooms at a right angle to this unit, thus forming two sides of the outdoor living space. A high wall has been placed around the other two sides of the living court insuring privacy and forming a protective screen against the wind.

The living area and dining area are combined in one large room, extending the scale and flexibility of the house. The dining table is set against a china storage cabinet done in redwood to match the interior walls. The entire west side of this room and the kitchen is glass to insure an unbroken view of the bay. The kitchen has a small eating area in the corner on the view side.

The lower floor of the house consists of a large workroom and a guest bedroom and bath. A large terrace opens off this lower floor which forms part of the garden. A utility and storage room forms one side of the workroom; the furnace and hot water heater are housed here, and there is space available for trunk and miscellaneous storage.

The exterior of the house is finished in natural redwood of flush shiplap boards. The west facade above the balcony and the large doors opening on the living court are glazed with crystal sheet glass. Generous, wide overhangs of the roof protect the glass area from sun and rain. The interior walls of the house are finished in the same natural redwood boards as the exterior, thus creating continuity between interior and exterior of the house. The ceilings are done in integral colored plaster.

House for Mr. and Mrs. James O. Turner,

Berkeley

Architect, John Funk



THE DINING TABLE IS SET AGAINST A CHINA STORAGE CLOSET FINISHED IN REDWOOD

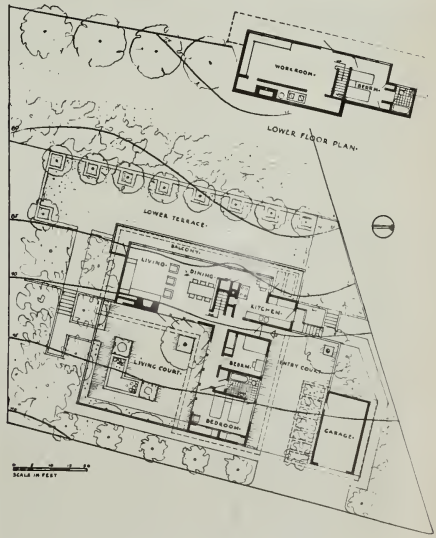




THE BALCONY FACES THE BAY VIEW. THE HOUSE EXTERIOR IS OF NATURAL REDWOOD

BELOW: LIVING AND DINING AREA IS COMBINED IN ONE LARGE GLASSED-IN ROOM





DESIGN FOR SUNLIGHT



Woodcock



Baskerville



House for Mr. Hennar Rodakiewicz

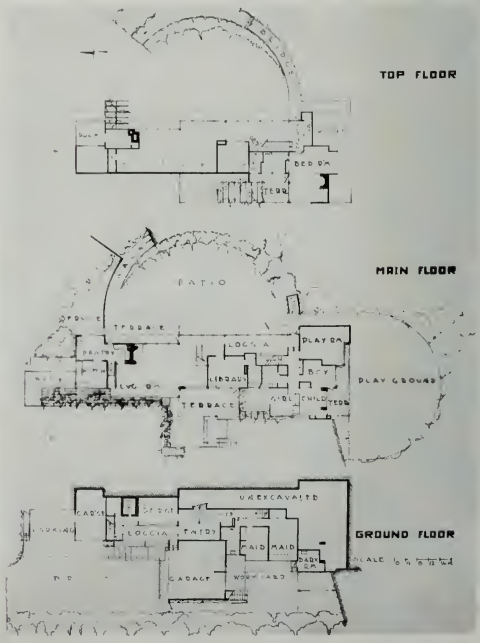
Los Angeles

Architect, R. M. Schindler

THE house has been situated on an acre site at the foot of a small canyon which looks out toward the ocean. The problem was solved in terms of the needs of a large family wishing to live simply and without cramping. The house faces a large patio with a wall of glass which opens easily, giving a sense of perfect unity between the living and outdoor areas.

The general interior plan is open and unrestricted, with little interference in the flow of space. The living and dining areas are combined but it is possible to achieve a sense of separation when desired. The principal room lends itself to groupings for various activities easily and without forcing. The hallway connecting a bedroom has been developed into a flower room, one wall of which faces the patio. The master bedroom forms the second story and connects with the garden by means of a bridge across the patio.

The interesting use of glass in 12-foot sheets has freed the house from the usual restrictions of enclosure. The building is wood frame with stucco finish and beechwood trim. Baked enamel wainscoting has been used in the service sections. The roof is composition.





Terraces directed toward the view follow the natural slope. A glass wall for sun is curtained for privacy. *Photographs courtesy of Pencil Points*

BOGEYS IN THE LANDSCAPE

by James C. Rose

ONE THING you learn, and very quickly, when you begin to do landscapes or houses for people, is the tremendous power of past experiences and associations. The homing instinct is probably one of the strongest, and at the same time one of the least adequately provided for. The discrepancy sets up a series of frustrations which often find no other expression than the heart-shaped flower bed on the lawn.

It has been popular to blame every conceivable misfortune in house and landscape planning on the client because of a simple illusion or sentimental wish that could have been easily resolved at the beginning. One simple fact is generally overlooked — that planning is neither imposing the will of a designer upon the trusting client nor the feeble catering to absurd whims of those who can afford them. The process of providing a satisfactory environment for an individual or a community goes through nearly as many stages as a psycho-analysis in that it brings up all the emotional fears that result from our conditioning. And because the landscape is closer to the primitive than building, it probably brings into play more irrational fears. But only when these fears are resolved — not gratified — will the client have a place of enduring satisfaction.

Like so many of the traditional bogeymen, heard of but never seen, I have never met a client who didn't resolve all these fears in the process of planning. Usually, one is confronted with experiences and associations of the client, and discovering their real meaning amounts to black magic. In the landscape illustrated I was confronted by my own as well, and that is a little of the physician curing himself.

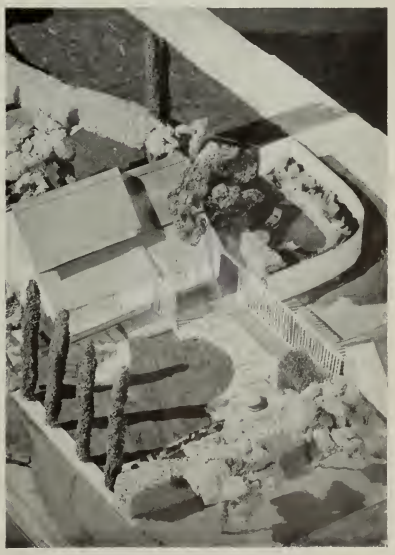
A friend of mine had inherited a farm in Pennsylvania, and she asked me to do the landscape. A charming old place in the hills, it had orchards and old stone walls, and a magnificent view across the valley. With a fireplace in every room and a great lawn that swept down to the view, with gnarled apple trees spotted here and there, it was everyone's dream of a house. I had lived in just such a house as a child, and in the same community and I knew the life that centered around it. What is more important, I knew how it *felt* to live in such a place. I knew both the virtues and the faults. I understood the pleasant sense of family life held together by its closeness to the soil and its remoteness from distractions, the good things like a cellar full of preserves and a warm kitchen with food that has never tasted quite the same anywhere since. And then the other things like the smothered sensation you get when you first realize that the world is large. The inconvenience of a broken pump, and the chore of fixing a windmill.

(Continued on page 38)



Above: The original homestead

The rear of the house is planned for outdoor eating and minimum upkeep





Stuart O'Brien

The dining room, showing rattan chairs and a rich lacquer table top.

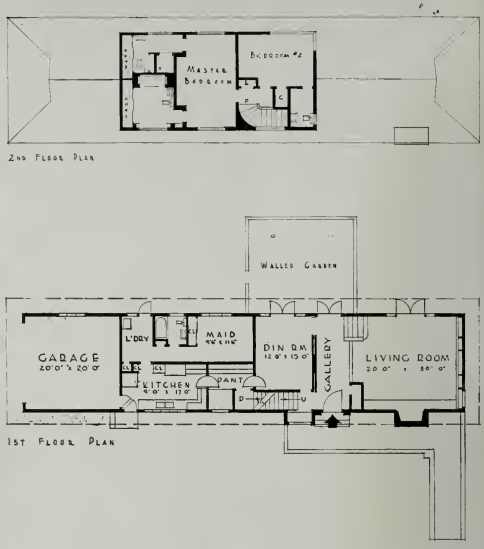


Detail of the living room, with desk and walls of Philippine mahogany.

Gilbert Cooper



Garden side of the house, showing large window of the living room.



THE site was chosen principally because of a group of wild walnut trees which determined the orientation of the house. The entire floor plan is distinctive, clean, and simple. The black shingle roof gives an unbroken continuity and flow to the building, which has been placed in careful relationship to the surrounding countryside and the beautiful natural growth of trees. Care was taken to have all the rooms on the first floor open to the garden without the necessity of steps. While the house has no marked characteristics of a particular architectural style, it was conceived in the modern spirit and kept simple and straightforward by the elimination of all things not directly necessary to the mode of life chosen by the owners. It is compact and gracefully planned. All space is utilized to advantage, yet there is no sense of constriction or cramping.

The living room is 20x30 feet with a 12-foot ceiling. The owners' bedroom, 12 feet by 9 feet 6 inches, is spacious and free. The distinctive feature of the unusual plan is the entrance gallery which, looking down into the living room and opening into the dining room, also serves as a passage for the walled garden. The recessed window in the stair hall provides an indoor planting space where foliage makes an interesting pattern against translucent glass.

The service section of the house is well separated and there is complete convenience in its working sections.

The owners' bedroom is in a general tone of pale gray with curtains deeply fringed in silk. The bed is recessed and a long bedside table is formed by a slab of unpolished, textured glass. There are two bath-dressing rooms adjoining this owners' apartment. There is also a daughter's room with adjoining bath.

the Residence of Mr and Mrs Paul T. Frankl

Paul T. Frankl, Designer

Douglas Honnold, Associate Architect

Gilbert Cooper



The living room as seen from the gallery. The large glass doors open into the garden. The wainscoting and all of the wood-work is of natural finished Philippine mahogany. Walls and ceilings are in a wrapping paper tan. The sofa is covered in a high piled light beige fabric. The table is finished in dark brown lacquer and the shades of the two Chinese lamps are in light, natural-colored pongee.

MODERN ROOMS FOR MODERN CHILDREN

by Dr. Grace M. Fernald

IN PLANNING the habitation for any animal, it is necessary to consider first the characteristics of the animal. These will include his physical and mental traits and his developmental potentialities. Many an animal leads a miserable existence in a home provided for him at much expense and often sacrifice, but so constituted that it serves only to limit his self-expression and to make him a thwarted unnatural creature. The dog who spends his life in elegant quarters is an illustration in point.

What sort of an animal is this child who is to live in the rooms you would build? First of all he is a developing organism, changing from day to day — even from hour to hour — so that his rooms must be built not only to meet the need of this variable individual but also to allow for the activities incident to the processes of growth and development.

The essential requirements for physical well-being, such as light, air, proper temperature regulation, general sanitary conditions and so forth, need not be discussed in detail here as all our modern dwellings are satisfactory in these respects.

The child at birth is the most helpless and inefficient of all infants. He has a few definite reflexes and a great mass of random or diffuse activities. In response to light or sound or other stimuli he moves the parts of his body about aimlessly without any effect on the object. For this first phase of infancy, it is essential that he have a sheltered, well-ventilated, even-temperatured spot where he may exercise freely with no restriction of the bodily movements.

As the infant continues the diffuse reactions in response to the stimuli about him, certain of these acts will bring him into contact with objects in such a way as to produce adaptations. For example, as he saws the air with his arms, if the palm of his hand comes in contact with the rattle that someone is holding near him, the hand reflex will be stimulated and he will close his fingers about the object. The hand grasp is so strong that he will cling to the object and move it about as his arm continues its random activity. If in the course of these movements the object happens to come in contact with his lips, he will respond with the reflex movements of the lips and explore the object with his mouth. Eventually all this leads to the development of reaching, grasping, mouthing and general manipulation of any object that comes near him. This exploratory manipulation of objects becomes very complex as the child develops and creates special problems during the first two years of his life.

Presently he moves from place to place. He turns over, creeps, walks. All this time he is developing a world of objects by relentlessly exploring everything with which he comes in contact. He turns things over and over, puts them in his mouth if they are small enough, goes over them with his tongue and lips. He pushes large objects about. He tears anything that will tear until he has learned what tear means. It is only by doing these things that he finally makes a world of objects having attributes of space, texture, weight, and so forth.

The rooms for this period of infancy, should be such that he can go through the intricate processes just described without need of restraint. Walls, floors, windows, drapes and all decorations should be such that the little hands and mouth and feet can *(Continued on page 37)*

A blackboard table top and a pinewood slide designed by Greta Magnusson-Grossman





A simple uncomplicated room by Paul T. Frank





Two children's rooms have been extended into a patio for play purposes. Designed by Gregory Ain *Shulman*



Left: An extension bed in pinewood with a handwoven rag rug in blue and grey. The chest of drawers has deep notches instead of handles. Designed by Greta Magnusson-Grossman



Above: The linoleum floor is designed for games by Paul Lazslo

droom, playroom for a boy. Richard Neutra, architect *Morgan*



A SHOP GOES MODERN



Woodcock

Desmond's in Westwood
Architect, Rowland H. Crawford

FIGURED oak has not only been used for fixtures, but it has been carried out in projecting beams that house living foliage. Walls are covered in striped grass-cloth of blue, green, and tan.

The floor is a two-color carpet, the body of which is terra-cotta. The trim is in lighter tones. The accent color is blue-green which has been used for fixture basis, pilaster caps, and various accent notes.

The furniture is of two colors in natural rawhide and a bright terra-cotta. Drapes are in blue. For decorative relief, carving of a distinct Indian influence appears on fixtures.

LIGHTING FIXTURE AND CLOCK



IRON GRILL WORK



Builder, Myers Bros.





18TH. CENTURY THEME

The Residence of Mr. Edgar Selwyn
Beverly Hills
Interiors by M. H. Snowden, Jr., of
W. & J. Sloane, Beverly Hills



Harry Baskerville



Left: The window seat in the library is upholstered in light green, which is repeated in the figures of the printed crash draperies. The furniture is of mahogany

Above: The 18th Century living room with beige carpeting. The rose and green of the cretonne draperies is repeated throughout in upholstering and accessories

Below, left: The library is paneled in knotty pine in a natural finish. The sofa is in golden yellow crash. Lamps of carousel ponies and merry-go-round awnings

Below, right: The tap room is paneled in pine with a natural finish. Two of the leather bar stools are red and two are yellow. The lounge chair is of rose damask







LOW COST CONSTRUCTION



Above: Floor system showing special technique. Below: Gypsum tile used in walls.



Below: Suspended gypsum ceiling



Architect, Claude A. Faithfull

Structural Engineer, M. J. Gabrielson

General Contractor, H. F. Hendrickson

Of particular interest to engineers, as well as to architects, is a group of Class A buildings, the fifth of which is now under construction, which has been erected in Los Angeles during the last four and a half years for Pacific Home, an institution housing elderly persons on an annuity basis. The fifth unit is scheduled for completion in January.

Throughout the construction of these buildings, materials have been used in new ways and new techniques have been developed, producing a low cost per square foot which has attracted wide attention. This low cost is not only due to lightweight materials, such as gypsum, but also due to close collaboration between the architect and the engineer and the handling of materials by the contractor. The fifth unit will cost approximately $3.60 per square foot. The first four units, due to their type, cost much less.

The first unit has two stories, with exterior walls of brick and reinforced concrete, structural steel floor joists and steel sash. Part of the second floor is of structural gypsum, over which mastic floors were installed. It has gypsum tile partitions, suspended gypsum ceilings of 3-inch gypsum tile, and, for the roof structure, steel beams with a structural gypsum roof slab with a tile roof. It consists of combinations of living and bedrooms, each set wtih a complete bath. The building is now used as an infirmary unit.

The second building, two floors with a full basement, similar in design to the first, has a dining room seating 100, a kitchen and a large lounging porch on the first floor. The second floor is occupied with housing units similar to those in the first building, but with larger room. The third unit, the administration building, is four stories high, the extra floors calling for a change in design.

The walls of the first story are of concrete brick veneer, while the other three are of reinforced brick bearing walls, with common brick for the exterior face and steel-tye for the interior. This building also contains gypsum tile partitions and gypsum ceilings throughout. A change was made in room planning, practically all living rooms having private baths. A grouping of rooms was made, forming a definite apartment of living rooms, bedroom, bath and kitchenette. Some of the apartments have private porches.

The fourth building, also four stories, adjoins the third, and consists of a chapel seating approximately 275. The chapel is two stories in height. The third and fourth floors of the unit are laid out as in the third building. The fifth unit, now under construction, presented new structural problems, being five stories high plus a basement. There is a solarium on the roof of the center portion, carrying the building to six floors at that point, and there is an elevator penthouse on the roof of the solarium. Due to the height of the building, the use of exterior brick bearing walls was not possible and a change in design was necessary, as outlined on the next page.

NEW PRODUCTS AND PRACTICES

Editor's Note: This column is a regular feature of California Arts and Architecture. Further information on any item may be had by writing to the Technical Editor, California Arts and Architecture, 3305 Wilshire Boulevard, Los Angeles.

PACIFIC HOME CONSTRUCTION DETAILS

The floor system of the fifth building of Pacific Home, shown on the opposite page, consists of open bar joists of special design on which is installed a suspended gypsum ceiling of three-inch gypsum tile. On top of these floor joists is stretched floor lath, Steeltex, manufactured by Johns-Manville, which is securely tied to the steel floor joists with special steel clips and on which is poured a 2½-inch concrete floor slab. This concrete floor slab is poured integral with all columns and beams.

Gypsum tile is used in forming the side walls of all beams between the floor slab and ceiling construction, using 2-inch tile. This method is used due to the fact that it would be impossible to remove any forms after concrete for columns, beams and floors are installed. This gypsum tile employed for forms or beams remains in place after pouring of concrete has been completed. Following this operation, this concrete floor slab is finished with a concrete topping and then the floor is covered with sisalkraft paper for protection and curing.



A detail of the roof structure.

The suspended gypsum ceiling is installed by using 3-inch standard 24-inch gypsum tile, placed dry, and resting on suspended forms wired to joists, which makes it possible to omit all interior shores. Structural gypsum is then poured, completely encasing the lower chord of steel joists, providing 1½ inches of fireproofing for these joists and running into the ends of the tile, thereby locking all tile onto one complete and solid surface. This results in a smooth, level gypsum ceiling, ideal for plastering and requiring only two coats of ⅜ inch to ½ of plastering for finished work, and at the same time providing the necessary fireproofing of the steel joists. Soffit forms can be removed within one hour after the gypsum has been poured in place. This type of ceiling work is rapid, setting in 15 to 20 minutes, and inside of half a day workmen can stand on the suspended gypsum tile. An illustration of the strength of this inch tile was shown on one of the previous units when a 12x24-inch tile was supported in the same manner as in a ceiling. It was loaded with five sacks of cement and left for several weeks. When it was shown to visiting engineers, often a workman climbed on top of the sacks of cement for good measure. It then supported more than 600 pounds to the square foot.



Floor before slab is poured.

Type of construction used in the building of these new units for Pacific Home is fast, and has resulted in an entire floor of approximately 11,000 square feet on unit five being raised in twenty-one calendar days, and at the same time allowing other work to proceed on this floor due to elimination of shoring in the workable areas. The only slowing up is due to the concrete work. The use of open bar joists which are being used in this construction also makes it possible for the plumber, electrician, and other trades to find easy access and latitude in runs of piping and other necessary items which are installed between the floor and ceiling areas.

Another item in this type of construction and the manner in which it is planned is that all plumbing and electrical and other trades proceed with the construction work and as each floor is completed. The rough plumbing and electrical work is tested and approved and is complete so that when the roof is installed on building, roughing in of all plumbing, electrical, and other trades will be completed.

In the fifth unit all rooms have private baths. There are 30 apartments of two and three rooms each. They have kitchenettes, refrigeration, gas stoves, sinks, and cupboard space. The solarium on the roof is 80x44 feet, all glass enclosed. On the north and south ends of this building on the roof of the fifth story on the open deck will be installed two shuffleboards of regulation size. On the roof of the solarium provision will be made for dividing the area, with suitable enclosures for sun bathing.

BECKWITH ELEVATORS INSTALLED

Two Beckwith elevators, made by Beckwith Elevators, Inc., 1339 Santa Fe Avenue, Los Angeles, will serve the seven floors of the building now being erected for the Pacific Home in Los Angeles. The elevators are fully automatic, with accurate self-leveling at floor levels and special trip controls. Pickups can be made on call at any floor, provided the service call does not change the direction of the original call. After the pickup is made, the car proceeds and completes the original call destination.

PROSPERITY EQUIPMENT IS CHOSEN

In the basement of the fifth unit of the Pacific Home there is a boiler room. In a portion of the basement there will be installed a modern laundry of sufficient size to handle all the laundry of the institution and also for the various properties owned by the Pacific Home. This equipment will consist of washers, ironers, extractors, starch cookers, etc. This equipment is made by the Prosperity Company, which has a western branch at 2484 West Washington Boulevard, Los Angeles. It was chosen after keen competition and was specified only after it had met all tests as to both quality and price.

O. W. DALBEY GETS CONTRACT

All electrical work in all buildings of the Pacific Home, shown on the opposite page, was done by O. W. Dalbey, Dalbey Electrical Service, 1102 South Western Avenue, Los Angeles. Each room in the new unit will have a push-button control on a central enunciator board located in the infirmary unit, with the central office having buzzer connections to each room. Intercommunicating telephones connect the various buildings and offices. Public telephone wiring is installed in each room to enable guests to have private telephones.

GENERAL CONTRACTOR IS REPEATER

All work on the Pacific Home project has been done on a guaranteed cost plan, savings being divided on completion of each unit. The big majority of the work has been done by H. F. Hendrickson of the H. F. Hendrickson Company, the general contractor, who has repeated from one job to the next. With each unit, construction improvements proved on the previous unit were used. M. J. Gabrielson was the engineer on the last three units.

DAVIDSON BRICK USED

The Davidson Brick Company, 4701 Floral Drive, Los Angeles, supplied brick on the Pacific Home project. The exterior brick is common brick, and that on the interior is the Davidson patented brick used in the usual steel-tyed construction. Two bricks are grouted together, reinforcing the grout with steel bars. Pleasing effects from using darker bricks for headers and for special banding are obtained. In some cases, a special angle brick for brick beams was used, but generally, for door and window heads, a system was developed eliminating the usual steel lintel.

PACIFIC PORTLAND GYPSUM USED

All the gypsum tile and structural gypsum used on the Pacific Home project shown on the opposite page was supplied by the Pacific Portland Cement Company. In addition to the use of gypsum products lowering the cost of the buildings, according to the architect, the insulating and acoustical values in the use of these materials has been noticeable.

In warm weather, the interior of the buildings is cool, to such a degree that visitors are under the impression that an air-conditioning system is being used. In addition, this same condition results in a saving in the heating of the buildings. Gypsum also has proven ideal for sound correction. The chapel, the dining room and the long corridors are proof of the value of gypsum on the ceiling and for the walls.

Gypsum employed in the construction of the buildings has been installed under extreme weather conditions with no ill effects. As an example of this, after the suspended gypsum ceiling had been installed for the ceiling of the first floor of the second building and before the floor slab could be installed, it rained for three days. Despite this soaking, no breaks occurred and the tile dried out thoroughly, with no loss of strength. Adequate tests have been made on the strength of this tile as used for ceiling construction and results have been very satisfactory and far above requirements.

FLEXACHROME—A PLASTIC FLOORING

Much public interest has been created in products which use plastics as a principal ingredient. Application of plastics to the flooring industry has not been exceptionally rapid, but the introduction recently of Flexachrome flooring brings to the building public a composition flooring which utilizes a plastic as its binder and principal ingredient.

It is interesting to know that already interior decorators and designers who are plastic-conscious have used Flexachrome in order to utilize a plastic product as a flooring in interiors where the entire treatment of floors, walls, ceilings, and equipment has been with products derived from plastics. Tourneur Make-up Salon, on Park Avenue, New York City, the newest beauty salon of its kind, has utilized Flexachrome because of its plastic composition and the fact that it harmonizes and blends beautifully with the all-plastic treatment of the job. Flexachrome also contributes to this establishment extraordinary beauty from a color standpoint, high resistance to acids and alkalis, and unusual durability and ease of maintenance.

(Continued on page 36)

NEW PRODUCTS AND PRACTICES

(CONTINUED FROM PAGE 35)

This new plastic flooring in tile form has found several other applications in areas where other resilient floorings have failed to perform satistactorily. The New York, New Haven & Hartford Railroad, by the use of Flexachrome in its new dining cars, has found it to be the ideal flooring to withstand the heavy concentrated traffic and the vibration so characteristic of dining car floors. Spilled foods and liquids in these dining cars will have no detrimental effect on the surface of this unique flooring. Several of the new New York subway cars now under construction will be floored with Flexachrome as a result of exhaustive tests made by engineers on various types of resilient floorings. Due to its greaseproof qualities, Flexachrome has been usd on two new oil barges plying the rivers in the middle west and was selected for use only after thorough investigation by the owners, who rejected other materials formerly used for flooring on such ships.

This new plastic tile is undoubtedly the solution to many other severe flooring problems and warrants an investigation by all architects and interior designers who have problems of color, special abuse, design, and sub-floor construction in projects under their supervision. Flexachrome is sold and installed through skilled flooring contractors located in all principal cities and towns in the United States. The Tile-Tex Company, manufacturers of Flexachrome, welcome any opportunity to help architects and designers who have unusual flooring problems where the use of this new plastic flooring might prove to be the answer.

CERAMIC VENEER USED ON POST OFFICE

"And it is a noble thing for men to do this with their cut stone or moulded clay, . . . to make the face of a wall look infinite, and its edge against the skyline an horizon: or even if less than this be reached, it is still delightful to mark the play of passing light on its broad surface, and to see by how many artifices and gradations of tinting and shadow, time and storm will set their wild signatures upon it." — *Ruskin*.

The Los Angeles Post Office and Court House gives a new character to the sky silhouette of the fast-growing Los Angeles Civic Center. The design strikes a new note in architecture. Its nobility and simplicity mark it immediately as an enduring architectural express, at once modern and ageless. Despite its huge mass, the building has a delicate beauty and, rather than climb ponderously, seems to spring gracefully through its eighteen stories to the top height. Surely the design keynote is simplicity and logic, and the result — beauty.

Erected by the Federal Government in the northeast corner of the Los Angeles Civic Center, the Post Office and Court House lifts its proud brow above all the surrounding buildings, with the exception of the City Hall tower, which is directly south on the Civic Plaza. Both of these buildings are clothed in Ceramic Veneer. The Post Office and Court House houses the downtown Post Office, the Federal courts, and all government departments which work with the State, county, and civic governments.

The entire structure of the building, with the exception of the polished dark granite base of harmonizing color, is faced in Ceramic Veneer especially manufactured by Gladding, McBean & Co. The ceramic glaze coating is a pink-ivory granitex developed in the company's research laboratories after a series of experiments designed to approximate the color and texture of light granite but with a lighter and more luminous appearance. The effect is at once monumental and engaging in all lights of day. It is enhanced at night with the great shaft illuminated by the reflected lights from the surrounding streets. The average ashlar size of the Ceramic Veneer is 2'6"x4'4", and the surfacing is so perfect as to eliminate shadows from joints in angular lights.

Ceramic Veneer as a facing material has been established very definitely in the United States and notably with architects of the Pacific Coast. It is only natural that the Public Buildings Administration should turn to this material because of its performance, lighter weight, wide range of color and texture, and large sizes of ashlar obtainable. Its modern engineered method of application insures a homogeneous massing of structural materials so necessary in earthquake countries.

With Ceramic Veneer facing, it is possible to erect the masonry or concrete walls prior to the application of the facing and thus speed building operations. Added advantages are that there are no voids in the backing, that the walls can be made absolutely water-tight, that proper inspection is possible at all times, and that the material is obtainable at a marked reduction in cost over the old-time hand-pressed terra cotta.

Ceramic Veneer is a deaired clay material, extruded mechanically in desired lengths from a die in sections up to 30x10 inches in depth, then properly dried in thermostatically controlled dryers, resurfaced to absolutely true face, coated with ceramic glaze, burned, fitted to measurement, and carefully delivered to the building. It meets the demand for a perfect structural, æsthetic and economical building material of larger units, truer surfaces and more breadth of expression than brick; of more permanence, plasticity, and economy than stone; of more lasting quality and strength than wood.

The Post Office and Court House at Los Angeles was designed by Gilbert Stanley Underwood; W. E. Reynolds, commissioner, Public Buildings Administration; Neal A. Melick, supervising engineer; William Arthur Newman, district engineer. Frank M. Beaudreau and associates, construction engineers. Contractors were George A. Fuller Company and Baruch Corporation. The cost of construction did not exceed the estimated $8,000,000.

SWEDISH PROVINCIAL FURNITURE MADE

Decorators and discriminating home owners are interested in a line of Swedish Provincial furniture, modelled from imported pieces and executed in authentic style and decoration, being turned out by Bernadotte, 407 North Glendale Boulevard, Los Angeles. An old Swedish peasant style acceptable to American tastes is used, rather than an adaptation of an Old World style. Decoration is done by Edith Littlefield, nationally known in this field. Although pieces move rapidly, Bernadotte now has on its floor corner cupboards, buffet, dower chest, sewing cabinet, wall cupboard, plate shelf, and mirrors. All those connected with the firm have a Swedish background and an intimate knowledge of Swedish craft products. Further information can be had by writing to the Technical Editor.

HEATING EXPOSITION FOR THE WEST

San Francisco will be the focal point from June 16 to 20, 1941, of a flow of engineers, contractors, manufacturers, industrialists, property owners and others who will be interested in heating, ventilating and air conditioning. The Pacific Heating and Air Conditioning Exposition will be held in the Exposition Auditorium in the Civic Center at that time. Coincidental with this, the summer meeting of the American Society of Heating and Ventilating Engineers and also at the same time the meeting of the Heating, Piping and Air Conditioning Contractors National Association will be taking place.

This exposition will be a special interim showing between the normal sequence of the sixth and seventh International Heating and Ventilating Expositions, the sixth having been held at Cleveland in January of this year and the seventh will be held at the Commercial Museum and the Convention Hall in Philadelphia, January 26 to 30, 1942. It will not disturb the biennial sequence of those expositions.

This exposition will present the largest and most comprehensive showing of air conditioning, heating, ventilating and accessory apparatus and equipment ever seen upon the Pacific Coast, and the western selling organizations are enthusiastic for the educational and selling help which it will give them with their customers and prospects. Their thousands of prospects will be interested in seeing the new equipment with which they have now only remote means of contact.

The management of the exposition have announced that of the 124 spaces in the first area which has been offered, 30 have already been reserved and that the exhibitors include the leading manufacturers of equipment, such as control apparatus, registers, pumps, oil burners, radiators, air distributors, fans and blowers, insulation material, piping, unit heaters, steam traps, steam specialties, etc.

The Advisory Committee includes W. L. Fleisher, chairman, first vice-president, American Society of Heating and Ventilating Engineers, consulting engineer; E. O. Eastwood, second vice-president, American Society of Heating and Ventilating Engineers, head Department of Mechanical Engineering, University of Washington; H. H. Douglas, president, Southern California Chapter, American Society of Heating and Ventilating Engineers, air conditioning and heating engineer, Southern California Edison Company; J. H. Gumz, Pacific Gas & Electric Company; M. J. Hauan, president, Pacific Northwestern Chapter of American Society of Heating and Ventilating Engineers, consulting engineer; Daniel Hayes, Board of Directors, Heating, Piping and Air Conditioning Contractors National Association; J. E. McNevin, president, Heating, Piping and Air Conditioning Contractors National Association, manager Colorado Heating Company; N. H. Peterson, president, Golden Gate Chapter of American Society of Heating and Ventilating Engineers, manager Trane Company, San Francisco; T. E. Taylor, president, Oregon Chapter of American Society of Heating and Ventilating Engineers, consulting mechanical engineer; B. M. Woods, Research Committee, American Society of Heating and Ventilating Engineers, professor Mechanical Engineering, University of California; and Charles F. Roth, manager, and E. K. Stevens, associate managers, of the exposition. International Exposition Company will conduct the exposition as they have all previous International Heating and Ventilating Expositions. Permanent headquarters are in Grand Central Palace, New York, to which all communications should be addressed.

OBSERVES 40 YEARS IN BUSINESS

Myers Bros., 3407 San Fernando Road, Los Angeles, general building contractors, this year are observing their fortieth year in business. The company, which recently completed the Desmond Westwood store, has erected many of the outstanding buildings in Southern California and is widely known for its skill, integrity, and responsibility. The business was started in 1900 by John A. Myers, who retired in 1918. It is now managed by Ray A. Myers and C. A. Myers, sons of John A. Myers. A third generation recently came into the business in the person of R. Reese Myers, son of Ray A. Myers.



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Repeat Contracts

●

ALL items of general construction on buildings for Pacific Home featured in this issue have been performed by our organization, including all reinforced concrete, gypsum tile and structural gypsum work, plastering, and brick work. Work performed for Pacific Home has resulted in four repeat orders covering the construction of these new units, which repeat orders are highly valued, showing our desire to co-operate in furnishing complete construction facilities and services at the lowest possible cost to our clients.



Administration Building, Pacific Home
Claude A. Faithfull, Architect

●

H. F. HENDRICKSON COMPANY

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A Repeater on a Major Project

The architect and the general contractor on the Pacific Home project developed new technique and methods which attracted wide attention among those interested in construction problems.

As each of the five units was started, Davidson Brick was chosen . . . because it is good brick and priced right, but because Davidson offered its full co-operation in working out problems.

Davidson Brick is a repeater on many major projects.

Pacific Homes Project Architect
Claude A. Faithfull
General Contractor
C. F. Hendrickson Co.

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BRICK BLOCK STEELTYD BRICK

4701 Floral Drive
Los Angeles

BOGEYS IN THE LANDSCAPE

(CONTINUED FROM PAGE 27)

Well, time passes, and you change with it whether you want to or not, and coming back to this old place after many years was like discovering a lovely stage-set that had been left for the night. Surely the actors would come in the morning to give it life and set the whole thing in motion again.

My client had changed, too. Instead of the little round person who ran breathlessly after the school bus, she was a sleek business woman who wanted to bring friends from New York for the week-ends, and she wanted a place that would require practically no care. The old place had many difficulties. The carriage trail that had led up to the house was now a state highway with traffic enough to destroy privacy. Guests invariably arrived at the kitchen (which was thoroughly logical long ago when the kitchen was the center of activity); the veranda was too narrow for anything but a rocking chair brigade and its roof kept light from the living rooms; the house had not been located for the view, and with almost unlimited land it had no provision for outdoor living or even for parking automobiles; without even a garden, the place required a caretaker constantly because it had no boundaries — keeping it up was like heating a room without walls.

We talked a great deal about what could be done to preserve the original character. We might put a rustic fence along the road for privacy, and an old-fashioned hood with climbing roses over the well. We might camouflage the obviousness of the garage with a dovecot and thatched roof. So many subterfuges, but every attempt to make it appear like its old self seemed to deteriorate into something cheap, like a restaurant pretending to be a Parisian court. And then we discovered something important. The old place had vitality because it had been produced from the necessities of vital living. The well was dug for water — not to "grace a rose arbor"; the orchards had been planted for fruit to eat, the kitchen planned for preparation of food in the methods of twenty years ago. All that had changed, as living things do, and now we had a new problem. And so, without subterfuge, we met the new conditions just as I feel sure the earlier pioneers must have done. We allowed it to grow out of the present necessities for vital living.

A PRE-COLUMBIAN MOTIF . . .

(CONTINUED FROM PAGE 21)

in contemporary design. There are houses designed by Harwell Harris, Gregory Ain, Paul Laszlo and Soriano, suggesting the motion and grace of the snake. They are houses that make us wish, if we have not already done so, to raze the old inconvenient forms, and to start on a new contemporary pattern that suggests ease and simplicity of life, and an economy and convenience that in no way denies beauty.

There are ceramics by Glen Lukens, Susi Singer, Beatrice Wood, Lora Andreson, Jane Ullman, forms inspired by the medium of clay and glazes, as well as fantastic figures like Susi Singer's "Adam and Eve" and Beatrice Wood's "She-Snake." There is silver wrought by Paval and Warren Carter, a snake lighter, rings and pin that each of us will want to own.

Paintings by Knud Merrild, Patricia Fudger, Palmer Schoppe, Robert H. Kennicott, Eric Gill, Roberto Berdecio, Vigoureaux, Warren Newcomb, Mabel Alvarez; woodcut by Paul Landacre, etching by A. Riskin, Mayan Chronological glyph by Austin Ell Bedell; Dorothy Thorpe designs in glass; textile designs by Gya Fujikawa and Bernyce Polifka; dress design by Travis Banton and Dorothy Jeakins; commercial design by Herbert Hill; sculpture in plaster and wood, Bret Weston, Jan de Swart, Karoly Fulop; photography by Ralph Samuels, A. L. Schaeffer, Arthur Walker, Leonard Klein; weaving by Marie Steinhof and Edith Motheral; furniture by Hendric van Keppel, Roi Rydell, Greta Magnusson-Grossman; stage sets by Lionel Banks, Columbia Pictures and Stanwood Rogers, M.G.M.

In the past year we have attempted to reach an ever wider public to an interest in the arts, and to remove from them both the fear of having to scale laborious heights of intellectuality and the fear of

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prices which make objects so precious that they can only be had by few. We have included all schools of art where the artist has reached a proficiency in his work and hope to make more easy a basis of contact between the public and the artist so that the former can afford the pleasure of owning original works and the latter derive a satisfaction and encouragement in knowing their work is desired. We have in our midst many talented people who can help to make our living more graceful and convenient and to place within our homes and cities a refinement and inspiration that can be not only an escape from the ugly realities facing us now, but a great counterbalance in our human struggle for a more perfect civilization.

ART

(CONTINUED FROM PAGE 7)

intellectual account of an emotional malady, Boris Deutsch's usual large-eyed lady, Dorr Bothwell's "Perfumed Night." Also both William Hesthal and Theodore Polos, recent winners of Rosenberg travelling scholarships, present new trends — Hesthal's picture is a large silvery still life with less color than his usual things; Polos has a portrait, "Janet," in which he seems to be regaining control after his recent plunge into brighter hues. On the whole the exhibition is not representative, either of California art or of the painters included.

Karl Baumann has a one-man show, watercolor landscapes done wth passionate violence, very free and yet controlled artistically. His color is rich and emotional.

Marian Cunningham presents pastels, also with a high emotional content. She works on dark paper in brilliant flame-like color, using reality as a theme on which she proceeds to improvise until the result is a highly emotional symbol. Generally this emotion is somber, as indicated by some of her titles — "The Suicide," "Sleepwalker," "The Shipwreck" — reaching hands in a surrealist sea — "Escape" — but there are also "Roof Tops," "The Beach," "Bayshore in April," full of gaiety and sensitive perception.

Nicholas Dunphy is showing in the Art Association gallery.

MODERN HOMES FOR MODERN CHILDREN

(CONTINUED FROM PAGE 30)

make necessary adaptations. Because there is no escape from handling and mouthing objects during this period, all parts of the room should be easily cleaned. Perhaps the best arrangement in this respect is to have the room relatively bare and to supply playthings which can be kept in hygienic condition.

As the child's perceptual world takes form, his adaptative activities become more complex. At some time after the age of two he begins to use pencils, crayon, chalk or anything that will write. At first these marks are random or diffuse, but begin to take form in drawings and writing. If no other provision is made for this important exercise, the child will mark on walls and floors. Evidently this has been taken into account by blackboard wall space in rooms pictured here. All parts of the room within the child's reach should be washable.

As the child grows older, he continues the adaptative activities of early infancy but on a very much larger and more complicated scale. The healthy, normal child is intensely active. If he is not thwarted and suppressed, all this activity wil be adaptive. Provision must be made for natural constructive outlets for the child's energy. If he has a desk with writing and drawing utensils and a blackboard, he will use these instead of marking up the floors. If he had a work room with tools where he can saw and hammer and make things he thinks he needs, he will expand the natural constructive energy making these things instead of wrecking the household furniture. It is a strange anomaly that the child can learn to care for a book only by tearing enough paper to know that paper tears; that he can develop the tendency to cherish beautiful furniture by sawing and pounding the parts that go into things he makes for himself.

It would seem, then, to be wise to have an ample work space provided for in the original plans for the child's rooms. This should be a bare, light room where the child can go and work as hard and as long as he wishes. If the nerves of the family are delicate, it would be a good precaution to have this room as nearly soundproof as possible.

Another point we must consider is the social development of the child. He must learn about other animals by adjustments to them. This means that he must have playmates and pets. A few years ago it was considered adequate to create a completely sanitary environment for the child and leave him there for at least the first months of life. Now we know that even small bodies need to be handled and

(Continued on page 40)

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MODERN ROOMS FOR MODERN CHILDREN

(CONTINUED FROM PAGE 39)

talked to within reasonable limits if they are to develop the concepts and the emotional conditioning they will need for later life. So the child should have a place where he can play with other children, a yard if possible connected with a room where he can entertain his friends. A wash room between the yard and the child's room is desirable. When he is old enough to learn to care for a pet, he should have some animal that belongs to him, a dog, if possible. The writer would like to add to the plans for the child's room a proper place for the child's dog. If the child is somewhat timid, a dog near at hand is the best security. It might be added that the protection offered by a good dog is not merely a matter of the child's imagination.

To summarize, the child's room should be light, attractive, not too nice. It should be a large, not overdecorated room, with arrangements for the child's physical well-being. Later with his help this becomes his room — furnished with things he has made or helped select. Here he can arrange and keep the treasure he collects. Here he can entertain his friends, talk to his dog, write and play. Here he can learn what he needs to know about in the larger world of his home, his neighborhood, his school and his country. To this he can come back, at least in memory, as he makes adaptations to his adult world.

AMONG OTHER THINGS

(CONTINUED FROM PAGE 12)

Graphic displays are being arranged under the following themes:

(1) The work of individual architects and designers shown through plans, photographs and models.

(2) A map of Southern California showing the location of modern architecture in that section.

(3) The new tradition, an historical chart by Joseph Hull and Annita Delano.

(4) The interdependence of the architectural arts.

Loan collection of furniture by Paul R. Williams.

Paintings from the Galka-Scheyer collection.

Wood sculpture by Peter Krasnow.

Photographs by Brett Weston, Robert Imandt and Peter Stackpole.

(5) Modern centers of living in Los Angeles.

Buildings grouped by function; community, housing, industrial, business, recreation.

(6) Architectural materials.

The work of outstanding architects and designers is already being arranged for the exhibit and include such outstanding men as Richard Neutra, Frank Lloyd Wright, Harwell Harris, Gregory Ain, Raphael Soriano, Rudolph Schindler, Lloyd Wright, William Lescaze, and many others.

STATEMENT OF THE OWNERSHIP, MANAGEMENT, CIRCULATION, ETC., REQUIRED BY THE ACTS OF CONGRESS OF AUGUST 24, 1912, AND MARCH 3, 1933, OF CALIFORNIA ARTS & ARCHITECTURE, published monthly at Los Angeles, California, for October first, 1940.

State of California } ss.
County of Los Angeles }

Before me, a notary public in and for the State and county aforesaid, personally appeared John Entenza, who, having been duly sworn according to law, deposes and says that he is the editor of the CALIFORNIA ARTS & ARCHITECTURE and that the following is, to the best of his knowledge and belief, a true statement of the ownership, management (and if a daily paper, the circulation), etc., of the aforesaid publication for the date shown in the above caption, required by the Act of August 24, 1912, as amended by the Act of March, 1933, embodied in section 537, Postal Laws and Regulations, printed on the reverse of this form, to wit:

1. That the names and addresses of the publisher, editor, managing editor, and business managers are:

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5. That the average number of copies of each issue of this publication sold or distributed, through the mails or otherwise, to paid subscribers during the twelve months preceding the date shown above is..... (This information is required from daily publications only.)

JOHN ENTENZA, Editor.

Sworn to and subscribed before me this 23rd day of October, 1940.

GRACE L. ZEIGLER.

(My commission exuires Feb. 17, 1942.)

(Seal)

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Time has always been man's adversary. Especially does time seem to delight in sweeping along at such a pace that man-made buildings are **outmoded** in a few brief years, even if they are still sound.

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PICTORIAL AMBASSADORS . . .

(CONTINUED FROM PAGE 17)

These painters think of painting as a universal expression, without national limitation, in which quality alone is demanded, and they are much aware of the similarities in their way of living and seeing to those of Europe than of differences and it is the similarities that appear in their work.

In Peru, on the other hand, painters are aware first of all of the differences: — life on a new continent where a population from many lands is in close contact with the descendants of the ancient Indian peoples. They are impressed by the rich art heritage of the past their country possesses and themselves. European-trained, they wish to root their work deeply in this heritage and in their own environment. The result is painting, the antithesis of that of Chile, the most highly developed in Latin-America, outside of Mexico, in the way of a national and individual expression profoundly influenced in subject matter, viewpoint and technique by the land in which it has developed. This "indigenist" art is the work of a small group of artists who center about the National School of Fine Arts at Lima. Jose Sabogal, Director of the school, is the leader, and a powerful personality and skilled painter of all aspects of Peruvian life. Teresa Carvallo, Julia Codeside, Camilo Blas, all instructors in the school, have each found a sensitive, personal style in which to depict and interpret the Indian life of the high Andes and the native scenes and types which are their interest. Ricardo Flores, also teaching at the school, remains closer to the French tradition in a modified impressionist style but draws on his profound knowledge of the mountain landscapes for his subjects. Enrique Camino Brent, young, extremely gifted, has a sensitive style and a decorative approach. The work of all these painters is marked deeply by the "indigenist" point of view but there is a wide variation in manner, and a sincere striving to find a personal expression for the richly picturesque and varied aspects of life and scene characteristic of Peru. There is also a high standard of quality and a respect for and knowledge of formal art values that prevent the lapse into illustration which is the ever-present danger for any school of art that exploits a definite subject matter.

For picturesqueness and interest and also as decoration the Peruvian group enjoyed obvious advantages, while holding its place well with all the other groups on the basis of quality. The exotic subject matter undoubtedly contributed to its appeal for the public. It is significant that the largest proportion of sales was made from this group. However, on the whole the Latin-American section prospered in sales, accounting for more than a dozen out of a total of 160 paintings, a much higher percentage than either the North American contemporary painting or the contemporary European sections could show.

The public response has far transcended sales, however. Hundreds of thousands saw the exhibition. For them, these paintings were interpreters of our neighbors to the south, serving as mute but eloquent ambassadors from countries whose artists, like those of our own land, are struggling to achieve an art expressive of this hemisphere.

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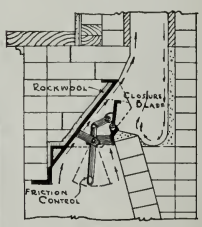
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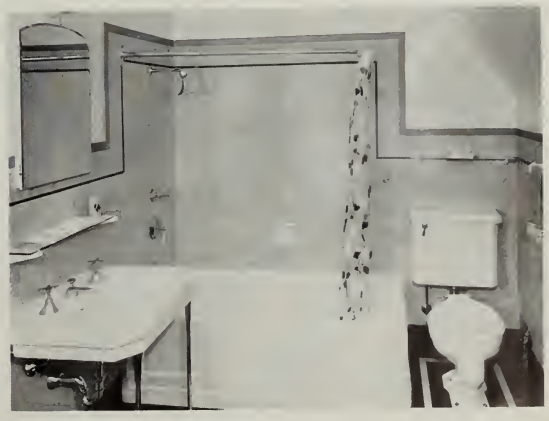
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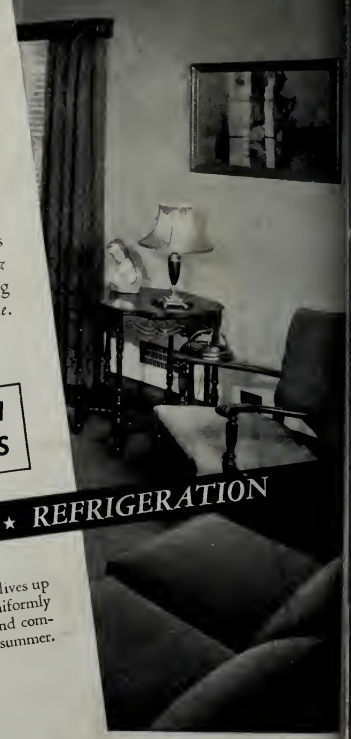


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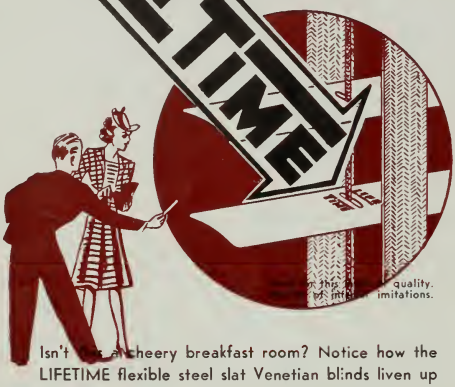


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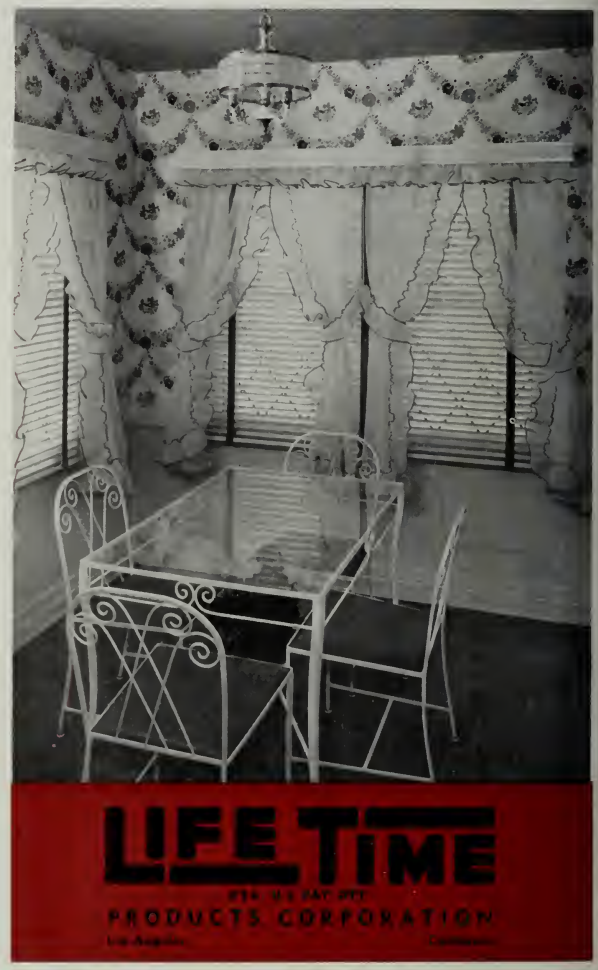


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KLEARFLAX
DULUTH, MINNESOTA

AMONG OTHER THINGS

Two outstanding personalities will be heard during December on the Wednesday Evening Series of the Lecture Guild, [illegible] by Ruth [illegible] is highly imaginative and has an extremely delicate quality.

The Raymond and Raymond Galleries on Sunset Boulevard in Los Angeles are showing the work of Patricia Fudger. The galleries will show the work of Miss Fudger from December 2 to 15.

On Tuesday afternoon, November the twelfth, LeRoy M. Backus, Pacific Coast Director of the Schaeffer Galleries of New York, formally opened an exhibition of recent work by John Carroll at 1155 California Street, San Francisco.



A photograph made through a 60-inch telescope of the Irregular Nebula, *Cassiopeia*. The telescope was used as a camera and an exposure of 3 hours was necessary. Movement of the "camera" was controlled with great precision by a clock mechanism in order to obtain the clearest possible negative.

California arts and architecture

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Erika Mann, Valiant Woman, 18
You can't . . . let them eat art, 20
An eastern critic looks at western architecture, 21

ARCHITECTURE

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Mark Keppel High School
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House for Mr. and Mrs. Richard Hoffman
Designed by Gregory Ain, 26
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William Wilson Wurster, Architect, 28
House for Mr. and Mrs. Henry Blanke
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AMONG OTHER THINGS

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The James Vigeveno Galleries in Westwood Hills, 160 Bronwood Avenue, announce an exhibition of gouaches and water colors by some of Europe's most famous painters beginning December 7. Among others, the works of Boudin, Dufy, Chagall, Pissarro, Signac, Utrillo, Vlaminck, Rodin, Pascin, Pechstein, Kokoschka, Mounickendam, Maris, and Jurres are being shown.

The Dalzell Hatfield Galleries in the Los Angeles Ambassador are now showing the work of Etienne Ret. The work is highly imaginative and of an extremely delicate quality.

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ART

Biggest event in San Francisco's artistic world this fall is the show of French paintings at the De Young Museum, opening December 6th. At this writing the De Young is a sea of packing cases, and Dr. Heil and his staff are licking their chops over the treasures stacked along the walls — one hundred and eighty pictures never seen before in America, with signatures reading like a treatise on French art from the pre-impressionists to now.

Here are two small gems of painting by Daumier, next to a large silvery landscape with rain, by Van Gogh, and three Cezannes — a Self Portrait, Walk in Chantilly, Plate with Pears. That gorgeous shimmer of color is a still life called Apples and Grapes, by Monet, and behind it is the ordered Christian sadness of the Beheading of John the Baptist, by Puvis de Chavannes. There are several Renoirs, a voluptuous lady, a picture with glimmering color which turns out to be, of all things, a heap of dead fish, and a delightful portrait of two small girls in the fluffy dresses Renoir loved to paint.

Ingres is represented by portraits and by amazing compositions in his "classic" style. Degas and Delacroix, Corot, Gericault, Sisley, Millet, the two Rousseaus, Seurat, Utrillo, Toulouse-Lautrec, everyone up to Braque, Matisse and Picasso appears in this collection.

A surprising feature is the number of huge canvases displayed, often by artists one would never suspect of such practises. The last packing case of all, and the largest, contained a mural sized picture with a frame as big as a proscenium arch; it was a landscape of trees, sleeping peasants, and cows couchant — by Courbet.

Art in Action is having a rebirth. This time it is put on by the Women Artists in connection with their annual exhibition at the War Memorial Museum. Attendance has increased; people come day after day to watch the progress of their favorite carving, painting, etching, tempera or craft, and to swap technical ideas. There is talk of some sort of continuance of the idea.

The Women Artists' show was especially good this year. Ruth Cravath won first award for her head of a Work Horse in Montana limestone. The President's Purchase Prize went to Helen Dunham for an abstract still life in oils; Peter Fahey was given the craft's prize for book-binding, and Claire Falkenstein's sculpture, Blue Figure, and Margaret Cavaney's painting, called Useful Old, each received honorable mention. Watercolors were good, as usual. There were some especially fine gouaches by Mine Okubo, Near Montparnasse and A Peasant Funeral Procession in particular.

The oil section, usually rather weak, this year had a great many good things. To mention a few — Emilie Weinberg's Still Life, bold, not too decorative, with beautiful color and design, Leah Hamilton's Houses of San Francisco, Amy Fleming's Waterfront, Katharyn Hole's carefully painted Madrone in Hand, and a fine Child's portrait, Elizabeth, by Peggy Strong.

One large room at the Museum is filled with paintings by Rinaldo Cuneo, a memorial exhibition. There are three still lifes, red and clear green yellow apples on white cloths, two flower paintings and the vigorous landscapes so characteristic of Cuneo — black peaks with yellow green spring trees in the foreground, a black horse in mountain pasture, a white house among trees, or the round buff hills and the bay of San Francisco.

Roberto Berdecio shows paintings done on wood panels without frames, using as a medium nitro-cellulose or commercial lacquer applied sometimes with an air-brush, sometimes apparently with a palette knife, with very satisfying results texturally. He has a system of "kinetic perspective" which allows clear view of an entire picture from any angle; and aside from all this, he is a strong painter, although still much influenced by Siquierros, with whom he has painted.

William Zorach shows drawings of various falls in Yosemite, in delicate, almost abstract line with heavier shaded lines and areas, watercolors of the same subjects, and a few pencil drawings of people. There is also an exhibit of watercolors by thirteen San Francisco artists; a one man show by Marian Clark Cooch, of watercolors; and prize photographs of the Fair by amateur photographers.

PATRICIA FUDGER

HOUSE BY THE SEA — FROM THE MAITLAND COLLECTION



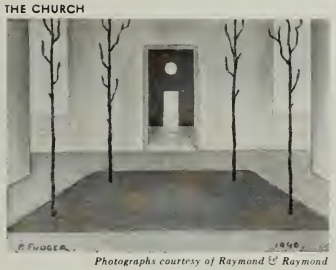
EVENING



WOODEN STATUES



THE CHURCH



Photographs courtesy of Raymond & Raymond

A young California painter

THE BEDROOM



"MISS FUDGER'S art must not be confused with the abstract art developed on the basis of Cezanne's work. It is, rather, the more patterned and stylised art that is traced back through the Scandinavian, early Gothic, to the Byzantine. The essential character of this style is an emphasis of the structural harmony of natural forms to the greatest possible extent without losing the sense of representation of the natural forms. This is a very close and logical school, but a very persistent one, recurring now and again through all the history of art, right back to savage art itself.

"It is also from this school that the young Picasso and the group in Paris who followed his lead drew inspiration. This, before the advent of the Russian Ballet when Picasso turned to the classic forms. The sudden change of theory released Modigliani into a new freedom which, while he never completely discarded the school, made him, perhaps, its most free and vigorous painter.

"All the modern developments in abstract art definitely owe as much to this school as to Cezanne, and Patricia Fudger seems to be standing on very solid ground. This is one native-talent Californian collectors would do well to watch.

"These colorful little pictures with their clean cut patterns exercise the same fascination as looking at the facets of a handful of well cut gems."—AUSTIN ELL BEDELL

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Notes in Passing

IN THE concentration camps of Southern France, in the little hotels of Lisbon, several hundred human beings are waiting for freedom . . . or for death. These men and these women are the novelists, the poets, the scholars and the scientists who have been in the forefront of the battle against Fascism. Long before the danger was apparent to us, they fought magnificently with their minds and their talents against forces bent upon the destruction of the intellectual and moral values of our civilization. Now they are being hunted down like animals. Slowly their mortal enemies (our mortal enemies) are closing in. Each day that goes by brings the danger nearer . . . brings death nearer.

The need is *immediate*. The time to help is *now*. It is possible through the efforts of an active committee of people of good will to secure passage for these great human beings to havens in Mexico and South America. The need for money is *urgent* and *desperate*. If you really believe in Democracy, if you really believe that the ideal of free minds in a free world is the only condition upon which man can live with honesty and dignity, then stop talking about it long enough to write out a check and send it to the Committee for Writers in Exile, 1300 North Crescent Heights Boulevard in Hollywood, Calif. Give your social conscience a Christmas present.

WE DECIDED some time ago that our Christmas present to ourselves would be a short season of forgetting, a week of relief from the present, a turning away from the confused future. This, our Christmas, was to be a remembrance, an excursion into the past. It was to not be an entirely sentimental journey in quest of any one thing. It was to be an escape, pre-arranged with ourselves, into all the Christmases that we had ever known. The good ones, when we got everything we wanted and the unhappy ones when someone else got them. We are perfectly willing to admit the idea was rather selfish, and not a little cowardly but with the holiday coming on, we felt a frantic need to reconstruct out of the bits and pieces of our past a moment in which we could turn away from the worries and tensions and horrors of these days — and say, "to hell with it."

We started with our Scotch grandmother who probably had some nice ideas about the holidays but ended up by being merely "abundant" about them. The food was wonderful but all we can seem to remember is that there was invariably too much of it. Everyone joked about eating too much and there was an uncle who patted his stomach and tried to be very jolly about making a pig of himself. His wife was an elegant lady who talked to the children at great length about their manners and spent the rest of her time discreetly tippling.

Then, of course, there was dear Aunt Evie who was always rather disordered and rumpled and looked like an unmade bed. Aunt Evie was big and warm and people spoke of her as being "kind." We always thought of her as slightly damp. She rather favored printed chiffon which fluttered limply about her generous anatomy and made her look a bit like a shapless bundle of expensive rags. She cried easily and was always getting her feelings hurt. A fat little hand would flutter to her bosom and draw out a dainty handkerchief with which she dabbed at a large red nose. If apologies were not immediately forthcoming she would rise with the swiftness of a stricken gull and dash up to the sanctuary of her room — then would begin the entreaties of the more practiced members of the family. We used to sit waiting at the Christmas table for that awful moment when she would permit herself to be lured once again into the midst of the family. We remember the horrid, embarrassed silence . . . then the forced conversation which she entered shyly . . . tentatively, carefully, putting out feelers from her fat little mind to be quite sure that everyone was properly repentent . . . Aunt Evie was an awful old blob but she gave us our first electric train. Ah, dear remembrance of Christmas past!

There was no grandfather within our memory but our Uncle Walter did the Christmas honors. A gusty bibulous gentleman with a beety face, he presided over the roast with a kind of witch-like possessiveness seeming to grudge every juicy bit not designed for his own big gullet. For years he took advantage of our childishness by making himself up as a distinctly unpleasant Santa Claus until that memorable Christmas when we innocently sneaked a candle into his bushy white beard and damn near burned his chubby face off. His presents were always the most expensive and one soon learned that very special attention was expected for them. The detestable man would push his gifts insistently under one's nose and as the wrappings came off, beam down like an ogre waiting to gobble up the childish squeals of delight that were so confidently expected.

We remember the bright sun on the snow and the good, crisp air. We remember putting our tongue on a piece of freezing metal and standing in terror, wondering whether or not we'd ever be able to get it off again . . . wondering how life was going to be without a tongue.

And, we remember our friend, the little Polish boy, who carved a whistle out of wood. It was a miraculous whistle that croaked and wheezed when we blew our little brains out trying to make it go, but which sang like a sky full of birds when he put it to his lips. He gave us the whistle on a Christmas just before he went back with his parents to the "old country" . . . His father who was the best mechanic in town, and had tinkered Grandma's white steamer into a miracle of mechanical precision, used to tell us beautiful stories about Christmas in Poland. His fat little wife, who spoke not a word of English, danced about her spotless kitchen plying us with little cakes and a sweet, hot drink made of herbs and wine. We would run home through the snow and be sick as a dog, but it was worth it.

And for years, on every Christmas, we have received a little package of the cakes and a wonderful wooden whistle that croaked and wheezed when we tried to make it go. My friend has written that he has two children of his own now and he says that they can make beautiful high sounds on the whistles he has made for them and he hopes that we will some day be able to do it too. Last year he said that he would like to come back and bring his family with him. His mother and father were old now and didn't want to come, but he wanted to — he was afraid of the trouble; he could feel it and the people on the other farms could feel it, too. It was like something closing in, he said, you couldn't put your finger on it — it was like winter coming before its time, and you could feel the ground freezing hard beneath your feet. The crops were not good. There was talk in the town and people were trying to lay away food. No one could find out anything and people looked at one another and began to speak in whispers. The government took some of the men away because they talked too much and one day troops had gone through their town marching South.

That was two Christmases ago and since we have had no little cakes, no wooden whistles, no word of my kind. We watched the map of Poland as invasion rolled over it and we put a little pin in the map where the town was and then one day we heard that the line had been advanced and that everything behind it was ruin and devastation and so we took the little pin out and we've tried to forget about it. And we did, almost, until we decided to escape into our own Christmas past, and so you see it hasn't been an escape at all, and we have nothing left but this Christmas and what it is and what it means to us and to millions of other people all over the world and to my friend and to his family in the little Polish town which is nothing but a pile of ruin and rubble on a sick, dead earth.

"Children and bombs and Christmas. Christmas and children and bombs. What an obscene combination of words."

Arnold Schoenberg

A note on the great composer as we await the recording of the "Pierrot Lunaire"

by Peter Yates

HUMAN NATURE enjoys novelty. Most of us enjoy reading about adventures in strange countries; we entertain our curiosity by following up new ideas in the sciences or in art. The average person who reads books or magazines carries in his mind a mass of half-integrated ideas and information that he enjoys putting to use. Underlying this collection of facts and superficial thinking the average person exercises a good taste which is not to be disregarded, a capacity for disinterested examination of fresh possibilities that needs only to be aroused. While the fashionable esthete, the too-easily vocal dilettante, is crying to the heavens — and into little soulful articles — his enthusiasm for the latest peculiarity, the slower, more surely choosing taste of many average men continues making the discovery of that enduring vitality which is genius.

To the average person great literary discoverers like James Joyce and Gertrude Stein address themselves; for him Picasso and Orozco paint; for him Bartok, Sibelius, and Arnold Schoenberg compose music. The average man is slow to abandon what he has learned to love, slow to incorporate into his affection new ways of thinking and feeling that are at first difficult. But when these new ways have put off strangeness and become a part of his life he forgets what is less enduring to cherish what remains.

At a first encounter the oddities of a great artist are usually more noticeable than his merits. But the public which still exclaims at the peculiarities of certain good contemporary painting, finds no difficulty incorporating these peculiarities into its design for living. Table cloths and magazine covers reflect the slow development of a new taste. Popular music borrows the tonal effects of composers whose native style is considered too difficult for the concert public. The massed dramatic color of Van Gogh brightens the spare decoration of contemporary apartments, where the library dark, morocco rich baroque no longer finds a place. Bit by bit becoming used to the idiosyncrasies of a creative artist the public learns to distinguish his enduring merits.

The music of Arnold Schoenberg is the formal record of what has been perhaps the most consistently discriminating intelligence in musical history. In spite of sustained creative activity during the last forty years, in spite of a directness and facility which could when the time came compose the "Third Quartet" within six weeks, Schoenberg has yet to produce an opus 40. "An artist," Schoenberg wrote of George Gershwin, "is to me like an apple tree: when his time comes, whether he wants it or not, he bursts into bloom and starts producing apples." Accepted stylistic periods of other composers often contain dozens or hundreds of compositions closely related in essential details; each new published work of Schoenberg represents a considered advance along the rather clear lines of his unique progression. One or two of these advances may have necessitated a strategic retreat; that was the sort of retreat which carries victory with it.

Schoenberg began by writing music which, although highly individual, was linked by many similarities with that of the other post-Wagnerian composers, Strauss, Mahler, Reger, Debussy. A sextet for strings, "Transfigured Night," composed by him at the age of 26, remains the work by which he is best known. Several years later, in 1909, he wrote the "Chamber Symphony" and the group of "Fifteen Songs," opus 15, based on the *Book of the Hanging Garden* by Stefan George, in which the art of German song is brought to a musically self-sufficing balance and articulation nearly able to dispense with words.

The "Three Piano Pieces," opus 11, composed about 1911, began the revolution of his musical understanding and the development of a positive attitude towards what was first called by its detractors, "atonality," that have become inseparably a part of what we mean today when we say "Schoenberg." The "Five Orchestral Pieces," opus 17, and the "Six Little Piano Pieces," opus 19, the latter perhaps the best approach to his mature style, began a profound synthesis between the elements of atonality and those of the most thorough classicism.

Revolutions are not made by novelty; they are caused by basic reassertions of accepted and spiritually disregarded truths in terms of tradition. Such revolutions do not merely shock, they outrage lazy fashionable opinion. The preeminent work of this period and what is thought by many to be Schoenberg's masterpiece is the cycle of mededramas, or spoken songs, "Pierrot Lunaire," opus 21, written in 1912. The effect of this composition upon music written since that time can scarcely be exaggerated. "Pierrot Lunaire" will soon be available to the public in an excellent recording, made this summer in Los Angeles.

Shortly after writing "Pierrot Lunaire," Schoenberg began developing the system of composition now identified with him, the "twelve-tone technique." To describe this technique in English he himself has chosen the term "organismic," in the sense of a living organism growing and expanding out of its initial germ.

The best description in English of this technique is contained in a book, *Music Here and Now*, by Ernest Krenek. Reading the book one comes to the conclusion that this like other major innovations of the past is essentially simple rather than complex in nature, a new manner of enriching what we hear, not a formal straightjacket. Works of this period are, however, among the most difficult of his compositions at a first acquaintance.

Schoenberg is still writing music, and it is not unfair to say that his more recent compositions show the fresh effect upon him of American ways of living. These works are more approachable: one hesitates to describe them as popular, but they contain the elements of a broad popularity.

He now lives near Westwood, where he teaches at the University of California. He has become the beloved center of an enlarging circle of students and musicians, who have learned through him that the past of music is still present, the future springs from awareness of that past. It is certain that before long the development of American musical taste will find out and learn to enjoy the vital personality embodied in his music. Artists of integrity may take new roads: the goal of excellence they seek is still the enduring love of average men.

A performance of "Pierrot Lunaire," conducted by the composer himself, who was called East for the occasion, was given in New York for the New Friends of Music on November 17. Part of the concert was broadcast nationally, except in Los Angeles, where the local outlets preferred to sell the time to local advertisers.

interviewing . . .

H. G. WELLS

PROPHET AT LARGE

by Henriette Martin

Mr. Wells was waiting for me in the library of the Chaplin-Goddard Santa Monica beach house. Plump, pinkly-scrubbed, and full of invincible and irrepressible vitality. Also full of reproach. Mr. Wells, besides being a prophet of world events, is also something of an autocrat. We shall not go so far as to say *dictator*.

"You are late to your appointment, young lady," chastised Britain's foremost social pamphleteer—and glanced indignantly at his watch. "We have exactly fourteen minutes to talk. What do you wish to learn?"

This is typical Wellsian behavior. A week previous, at his sole lecture appearance is Los Angeles — the distinguished author of *Babes in the Darkling Wood* trotted out onto the platform, fixed his expectant audience with a severe, pedagogic eye — and remarked: "I am going to talk to you for an hour." The implication, doubtless, being: "whether you like it or not." There was no announcement of subject. Mr. Wells simply talked — and *taught*.

So — in like manner — I was inducted into the schoolroom. Thus challenged and clocked — I faced the taskmaster — thought fast. talked faster — and shot questions at him, trying to confine my inquiries to matters dealing with the future. After all, on several other occasions — this great social philosopher had successfully called his own shots.

Here, then, are a few of my tremulous questions — followed by his profound answers.

Question: Do you favor unlimited, popular support for Churchill.

Answer: Though it is a nightmare to think what might have happened to England without him — I should say definitely NO. People must not follow a leader blindly — they must use common sense. If the English people continue to offer Mr. Churchill's government their "blood, toil, tears, and sweat" . . . (quoting from his own memorable speech) . . . there must be a government *declaration of war aims — and post-war* aims. There should be assurance of important reforms in social welfare — the promise of liberation to the underdog. And this can only be brought about through an abdication of privileges by the English upper classes.

Question: Is there any way, in your opinion, in which America can avoid the pitfalls into which England muddled and stumbled — and which ended in the disaster of Spring, 1940? That evasive lethargy and false sense of security — that miasma of reaction — that tragic inability to reason by analogy?

Answer: You got rid of George III, didn't you? Why, then —should you repeat our pattern now? You Americans are free from the restrictions of an established church and of a rigid class system . . . I should say the only danger lies in your naive optimism. You Americans always hope for the best. Whenever possible, you avoid looking at the dark or unhappy side of things (take it away — it's breaking my heart). One of your national characteristics is a congenital inability to believe that conditions, being O. K. now, might not presumably grow worse, instead of better. Take it easy, relax, why worry? Only in this clinging to the *status quo* lies the danger of repeating the mistakes of my country . . . On the other hand, I happen to be one of those incorrigibly cheerful and annoying creatures who can recognize the omens of disaster — and yet can have great expectations of diverting them by strategic *thinking, planning and acting*!

Question: Should England win, Mr. Wells —do you predict a swing towards a United States of Europe?

Answer: If you had read any of my recent books, my dear young lady — you wouldn't have asked that question . . . There can be no United States of *Europe*, since, actually, there is only *one country* contained entirely *in* Europe today! For instance, when one thinks of tiny Holland — it is impossible to restrict one's imagination to a saucer-flat terrain, spotted with tulips and dykes, and bounded by Belgium, Germany and France. One must think of the great Dutch Empire which extends to another corner of the globe . . . With the exception of Switzerland which has no colonies — the map of present-day Europe sprawls all over the world . . . There is only one hope for permanent peace in the universe today. This is the establishment of an International Federation — brought about by the close cooperation of the United States. Great Britain and Russia . . . and maintained by a protective international air force to be controlled by a Board of Directors appointed from members of these three countries. Such a plan alone can restore sanity to the world order — and prevent a fresh catastrophe.

Man-of-prophecy Wells glanced at his watch again. Blimey! *(Continued on page 40)*

Ellis N. Story



ERIKA MANN:

The great daughter of a great father

is one of the most articulate and forceful

warriors in the battle for world democracy

Ralph Samuels



ONE DAY, last August, a young slender woman dashed across an unsafe ocean to England to see what help she could lend to the brave defenders there. She was willing to share their fate under skies, torn by airplanes droning and colored by the ominous glows of falling bombs, willing to live as they do in unsafe houses shaken by explosions, to find her way through unsafe streets covered with ruins, and to stay for hours in crowded air-raid shelters.

The main part of her work consisted in collecting information and in writing articles to be sent back to the United States to tell about the courage and the determination of those defending one of the last frontiers of human civilization in Europe. From London, she succeeded in getting to Lisbon where a small, grim group of people, closely huddled together, were waiting for the moment when they could leave for safer shores after their usefulness in Europe had come to a bitter end. To them she brought help, too. Then, the young Amazon rushed back by Clipper to the United States, took a deep breath, went over her notes, and set out on a long and strenuous coast-to-coast lecture tour. Once again, thousands of people, young and old, high school students and teachers, workers and business men, club women and church members, and many others are to hear this writer, her deep passionate voice decrying totalitarian inhumanity, pleading for the defense and continuation of human decency and progress.

From her platform she will not indulge in intellectual generalities nor make an appeal that is mainly emotional. Certainly, she will put all her grace, all her vivacity, and all her warmth behind her plea. But her main weapons will be facts, documents, logical conclusions. She will draw from her vast practical experience and rely on her thorough studies. She will be aided by her quick mind and guided by her strong reasoning power and her burning sympathy for suffering people. Fascism, to her, is the incarnation, the ultimate manifestation of the evil, retrogressive forces which try, over and over again, to disrupt the order and growth of humanity as a cancer tears at the vital organs of a human body. She will not act the prophet or the demagogue. She will not be anything other than a kind-hearted sensible human being longing and fighting for a healthier society, a truly democratic society where gross and unnecessary injustices and cruelties imposed by one group upon another will no longer be permitted to exist. She will become very impatient with the deliberately ignorant and vicious, but she will be infinitely patient in explaining how peace could be established and progress insured.

This young valiant woman on the platform is Erika Mann. During the last years people have learned to think of her no longer solely as Thomas Mann's oldest daughter. For years, she has established herself as a lecturer, writer, and fighter in her own rights. Of course, she is part and parcel of the famous Mann dynasty. There is Nobel-Prize winning father Thomas Mann whom she so charmingly and intelligently assisted on his lecture tours, and who, in turn, wrote an elocutionary foreword for Erika's much-read book, *School for Barbarians;* there is courageous Uncle Heinrich, just safely arrived from Lisbon, great novelist and great fighter against human and social injustice; there is Brother Klaus, essayist, novelist and lecturer, Erika's closest friend and collaborator; Brother Golo, writer and editor, also safe in the United States; and Brother-in-law G. A.

Valiant Woman!

by Elizabeth Hauptmann

Borgese, famous historian and writer from the "other," non-fascist Italy, husband of sister Elisabeth.

It is to their beloved brother-in-law, anti-fascist Dr. Borgese, that Erika and Klaus have dedicated their last book, *The Other Germany*, a very much needed book. In it, Erika and Klaus plead not to condemn in a wholesale fashion everything and everybody German. "With the propaganda of the first World War still echoing" and Europe plunged into the second World War by the present German government, they insist that it is too easy to say "The Huns are on the march again." For there is "the other Germany." They give its story. The book contains an excellent survey of the virtues and faults of the Weimar Republic, of the brave struggle for democracy before Hitler swept it away with the aid of forces which, instead of lending aid to a young, weak and struggling social and political body, sabotaged it and finally killed and replaced it by a tyrannic totalitarian machine.

It is fascinating to notice in all of Erika's writings the steady and straight growth from just another young progressive and liberal into a determined, conscientious active fighter *against* any sort of debasing enslavery, be it spiritual, moral, social or political; and *for* an orderly organized freedom, spiritual, moral, social and political. She started to become an actress, but gave up a promising career to learn more about what was going on in the world. Like her brother Klaus, she was forced through "bitter experience to grasp that politics are a decisive part of our complex existence," not below the study, profession, and dignity of the average citizen.

Erika's first books, apart from some charming children's stories, were travel-books. Wherever she went, she was always eager to enjoy the good and the beautiful and make propaganda for it. But with an amazing clearness she would also detect things evil in whatever form they manifested themselves. She was always shocked by unnecessary or deliberate cruelty and injustice. She always detested war as an anachronism unworthy of us of our Twentieth Century civilization.

When Erika, with her brother, first came to the United States, they were almost children. They were obsessed by the vastness and the emptiness of the open spaces and by the friendliness and generosity of the American people. But they never let themselves be made to render servile lip-service to their American hosts. Thus, as early as 1928, with much candor and full responsibilty, Erika states this concerning life in the United States:

"The existence of big fortunes has, in our times, something frightening, all the more if you talk with those men who control this fantastic financial power and find them to be mild-mannered, art-loving, and charitable." Or, "Race-hatred has reached hideous dimensions. How men of future centuries will laugh at the idea that once white men looked down upon their colored brothers!" Actually amidst all the beauty they enjoyed, and all the fun they had, they just could never forget that "our present civilization is based on a foundation of horror, grief and boundless misery. . ."

In her last book, *The Other Germany*, she sums up, very realistically, hopefully: "Liberty is a goal and a problem and a task . . . True democracy does not yet exist anywhere firmly entrenched. At best, it is a hope . . . But even this hope, this first real chance of making democracy come true, must be guarded, protected, defended. Perfect democracy remains an ultimate goal. But those who would help in reaching that goal will find it well worth their while to fight — indeed, to risk their lives — in *defense of the imperfect democracy of today*."

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You Can't . . .

Let Them Eat Art

Mr. Biddle discusses the income of the artist

and looks to a few bright possibilities

by George Biddle

IN the August number of *Harper's Magazine* I pointed out that, largely owing to the mass production of *Life, Esquire* and the Sunday Supplements, to the museum circuits and to the W.P.A. art community exhibitions, classic art and liberal contemporary American art probably enjoys a larger audience than at any time in Europe since the *trecetto*. At the same time I indicated that the ability of the artist to support himself through the sales of his paintings (on an open, fluctuating market) has perhaps been declining over a period of sixty years, and almost certainly so since the depression, that is during the decade which has witnessed the enormous growth of interest in American art. I based this tendency on the answers to some two hundred questionnaires, which I sent to various groups of artists throughout the country. The answers to these questionnaires would seem to establish the fact that the most successful artists of that group of creative painters which are exhibited at our museums, which are the most advertised and of the most influence in the national and international art world, have an average annual income from the sale of their paintings of about $1700 a year. Groups of the best known local artists, chosen from the museum "annuals" in Pittsburgh, Cleveland, Chicago and San Francisco have an average annual income from the sales of their paintings of between $280 and $500!

These figures, taken by themselves would suggest a very depressing outlook for our artists. They do not, however, include income from commissions and other sources. The answers to these questionnaires indicate a further and an interesting trend: namely, that the total annual income of these same artists from the most successful group, derived from all sources, was over twice that derived from the sales of their work; and about ten times that amount among the smaller income group of artists. This additional income came from teaching, lecturing or writing; from commissions from the federal government; from commissions from private industry. Examples of the latter were the commissioning by a Hollywood producer of a group of nine painters to paint pictures of the cast and shots from "The Long Voyage Home," or the commissioning by the Dole Pineapple Company of some of the best modern artists to paint pictures which might be used as an assembled collection of quality art to advertise Dole pineapple juice. I must stress the point, to make myself clear, that a commissioned painting is not bought and sold on the open market, nor is its monetary value subject to capricious fluctuation. The artist is paid for services rendered. This is of course true of most commodities, with those few exceptions such as antiques, real estate and stock market values; and, in general, art. It was largely true of art until about 1650, when Venetian, Dutch and English dealers first began to speculate in paintings.

What, then, is the immediate outlook, based on these trends, which as far as we can judge from the scanty available data, seem well established? I do not think that artists and dealers will stop selling pictures! On the contrary as our country becomes more and more art-conscious painters and dealers will sell in increasing degree by services rendered; by working on commission rather than on speculation.

I should suppose that this tendency would have the healthiest influence on California art. Its climate, its cultural tradition, the mere fact that its artists have never too completely leaned on a *Rue de la Boétie* or a Fifty-Seventh Street, seem to make it peculiarly open to the increase of the commissioned arts. These include mural paintings and commissions from private industry quite as much as — in distinction to easel painting art — garden sculpture, the crafts, mosaics, tile work and ceramics, for the free use of which the climate here is so eminently fitted.

Personally I would rather have a commission to execute a mural in ceramics than anything I can think of. This most beautiful mural medium is almost completely unexploited. It lends to far more fluency than mosaics. Its obvious advantage over fresco painting is that it is as adaptable to purely formal or abstract design as to dramatic, realistic painting. In this particular it is perhaps most closely akin to the great tapestries of Raphael and other cinquecento designers, who blended both abstract and pictorial design in the same tapestry. Then, again, ceramic tiles may be inlaid in the walls like jewels with far more decorative *(Continued on page 40)*

Imandt



MR. AND MRS. GEORGE BIDDLE

Juley



THE BULLDOGGER



TICINO'S GREENWICH VILLAGE SPEAKEASY

AN EASTERN CRITIC looks at Western Architecture

Mr. Hitchcock casts an appreciative eye at the work of our modern architects

by **RUSSELL HITCHCOCK**

THE APPEARANCE of the Museum of Modern Art's *Guide to Modern Architecture — Northeastern States* this fall may serve to counteract an excess humility on the part of Easterners. In the last ten years, and despite the general stoppage of building operations in those years, a good many modern edifices of one sort or another have been built in our part of this country. Even so, however, Easterners must travel if they are to see anything like the development of regional native schools of contemporary architecture. Our modern architecture in the East is cosmopolitan, even eclectic in character and has, as yet, only sporadically come to terms with its setting. References to tradition or to regional types suggest to us chiefly the depressing sterility of the Colonial Revival, and the expensive methods of construction apparently demanded by our climate do not facilitate much small-scale experimentation.

Whether an Eastern visitor not seeking for modern architecture would be impressed by the quantity and the quality of the work on the Pacific Coast I do not know. But even though a casual visitor might fail to run into the best examples of contemporary work, he could hardly fail to observe that certain Eastern inhibitions were lacking. Indeed, a common cliché about modern houses in the East is that "they might be suitable for California." Of course if modern architecture *were* actually only suited for certain regions it would not be of much ultimate consequence. But the cliché contains a kernel of truth not belied by the fact that some of the best modern building on the Coast has been done in the Portland area where the conditions are very different from those in Los Angeles. Indeed, it is most important for an Easterner to realize that the West Coast — whose very length it is hard for him to grasp — is anything but a unit architecturally. Therefore, although the work of the whole Coast area may be contrasted with that of the Middle West or the Northeast, it is preferable to discuss it in three sections, centering in Portland, San Francisco, and Los Angeles. It may be that there is also work of consequence in the Seattle area. If so, I did not see it three years ago and did not return last summer to learn if anything had developed in the interim.

In Portland the work of three local architects is of particular excellence and interest, although one of the best new houses there will certainly be the de Graaff house by Neutra of Los Angeles, now nearly completed under the supervision of Van Evera Bailey. These three are Bailey, Pietro Belluschi of the A. E. Doyle Associates, and John B. Yeon, whose most important completed commission was carried out in the Doyle offices.

The small houses of Bailey show extremely ingenious and concise planning as well as admirable mastery of local wood materials and of the split tile masonry which has been lately developed in Portand. Yet the houses of Bailey have had at times the faults of their virtues: a certain incomplete fusion of the parts, well organized as to plan, into a visually organic whole; a certain excess of emphasis on the character of the indigenous materials used. The resultant picturesqueness and complexity of form is not, however, deliberately sought after; and in his best work, such as the small house built for the rental side of his mother's house, the expression of the exterior is as neat and concise as the interior arrangement. Nor is it altogether invidious to suggest that the de Graaff house, when completed, will probably owe some of its excellence to Bailey's command of local materials and local building methods: particularly as Bailey's latest projects suggest that he has also gained something of real value from this commission, an increased clarity of design expression, a visual order dominating both plan and elevation. While stimulated by contact wth Neutra's work, this is nonetheless not imitative. The maturing of Bailey's very considerable abilities should make of him a far better known and appreciated American modern architect than he has hitherto been.

The work of Belluschi is very different from that of Bailey. Inheriting the clientele of the late A. E. Doyle, an old established architect to whom many of the larger buildings of the pre-war and post-war period in Portland were due, Belluschi and his associates have worked more downtown than in the suburbs. Nor is it necessary to discuss all their considerable volume of production as they have been so generally hampered by the restrictions imposed by their commercial clients. Nevertheless some of the downtown remodelings compare most favorably with such work in other cities, both in the elegance of the proportions and in the dignified use of handsome materials. In the limited genre of the shop front, Belluschi and his associates have provided for the National Cash Register Company what is certainly one of the finest examples. The pink and grey schist frame and the restrained use of stainless steel, together with the simple but interesting lay-out, are altogether admirable.

I will not speak of the earlier portions of the Portland Art Museum except to say that when it was executed some years ago it was one of the best works of semi-modern character in the country and that it has as yet, I believe, no rival as regards its exterior. In the newly opened portions of the museum, however, the development of the architect's (or more probably of the client's) taste is strikingly illustrated. The great skylighted court is both ingenious and splendid, from the travertine slabs which flank the ground story supports to the skillful combination of symmetrical structure with a symmetrical lighting in the roof; while the little external court with its cantilevered travertine slab roof around the edge recalls the purity and richness of Mies van der Rohe's finest work. The actual galleries are more conventional but extremely effectively lit.

Of Balluschi's houses, that for the Sutor's must easily stand among the very finest in this country. The woods of the Northwest are used with greater simplicity and style than by Bailey: the oxide treatment of the wood sheathing produces immediately an agreeable and apparently natural grey comparable to wood which has been exposed for some time without treatment in this climate. (Compare the older portions of the house of Mrs. Ferdinand Smith, built thirty years ago. With its plain board and batten walls, and banks of great windows, this is a surprisingly apt prototype of the best regional modern work in this area. If the houses of today, with more positive design qualities, age as gracefully, a difficulty that has been quite serious with much European modern architecture, its inability to wear well without considerable upkeep, will have been successfully

Mr. Hitchcock continues on the following page with illustrations of the Oregon residence of Jan deGraaff



VIEW WINDOWS OF THE LIVING ROOM AND UPSTAIRS MASTER SUITE



SLIDING DOORS AND DRAPERIES ON TRACKS SEPARATE THE LIBRARY AND DINING ROOM



STRAIGH

"An Eastern Critic". . . *Continued*

avoided.) The plan of the Sutor house is remarkably straightforward and clear; the adaptation to the site superb, with the great sweep of the view on one side and the more intimate garden among the woods on the other. Possibly the exotic veneer in the living room was a mistake, though it is very skillfully handled as a sort of screen against two walls; and doubtless the supports of the rear porch could have been arranged more consistently with those at the front. But these are very minor details in a remarkably original and refined design.

It is more difficult to discuss the large and luxurious Watzek house across the road above the Sutor house. It includes many fine things: the almost oriental court with a covered gallery leading to the front door from the entrance at one side and a rich luxuriance of planting: the splendid smooth-sheathed bedrooms, the white-painted dining room, with a simplicity and dignity that makes one think of the pre-war work of Loos or Gill, opening through a large end window wall on the primeval forest. But many ingenious details like the ground glass panels set in the external wood sheathing, the luxury of the woods used in the interior, do not make up for a certain diffuseness of plan, or for the excess of rather Swedish detail with which the woodwork is elaborated in the chief rooms.

Unfortunately I saw no other work by Yeon and as the Watzek house was designed by Yeon in the Doyle office it is difficult to know to what extent different aspects of this large and extremely handsome house should be attributed to him or to the Doyle Associates.

San Francisco and its vicinity offers much more new building than Portland and a considerably larger group of names. Moreover, Neutra from Los Angeles has done more work here than in the Northwest. The two best known architects, as the volume of their work makes proper, are Wurster and Dailey. Wurster's work, which has for some years been well publicized, is not exactly disappointing. It is perhaps duller than one expects and the gradual development away from a simplified traditionalism toward more overtly modern, or at least original forms, seems either to have been arrested of late or to have taken an unfortunate turning. The work of George Howe or of Philip Goodwin in the East (and a fortiori of Asplund in Sweden) illustrates that it is possible to carry over something positive and worthwhile from tasteful traditionalism into more radical contemporary work. But in these cases there was, it will not be unkind to say, a definite moment of conversion. But with Wurster there seems to have been no conversion, but rather a prolongation of transition, in which the stylistic virtues, such as they were, of the early work have gradually been lost without any comparable achievement of a positively new form. His club at the Fair is perhaps his boldest and most interesting work, although the gilt paint is surely out of place with such semi-rustic construction. But even this is no more successful than the Federal Building at the Fair by Timothy Pflueger, an architect whose successes in the period of skyscraper building fifteen years ago might have been expected to inhibit him as completely against vigorous contemporary expression as it has the New York skyscraper architects whose domination is largely responsible for the architectural sterility of the New York Fair.

What one might have hoped for from Wurster by this time is better illustrated in the San Francisco area by the work of two younger men, Hervey Clarke and Dinwiddie. In Clarke's work particularly one finds a distinction of finish which can be compared with Belluschi's, and a certain urbanity of proportion (even in his very Wrightian model house on the Kentfield estate) which suggests a traditional training. Dinwiddie's work is to an Eastern eye peculiarly Californian, in its extreme openness of planning, it prolonged horizontal lines, and its very economical construction (which would hardly last through even one Eastern winter). It is perhaps fanciful to see in it some kinship with the distinguished work of Maibeck in this area thirty years ago. In any case it has a pronouncedly regional quality which would be as out of place in Los Angeles as in Portland, and Dinwiddie's development — for there is still much room for development — in boldness and variety of expression should be of the greatest interest. The present attainment may be less, but the promise is greater than in the case of Clarke.

Dailey is certainly bold and perhaps sufficiently various. Yet even his work, which comes as close to the "International Style" of ten years ago as any in this area except Neutra's, seems like that of Wurster and Clarke to show certain inhibitions of "taste" in the negative sense. It must be a great temptation to stick to the cream-painted broad siding of this region which makes of the rears of many thousands of nondescript San Francisco houses a sort of exercise in basic archhitecture; and various examples — including the much earlier shingled work of Maibeck—do not suggest that the climate of this area ages natural wood as gracefully as in the Northwest. But the boldness of concept of Dailey's many admirable houses tends to approach a stable norm already, and some variation of color or the introduction of curved or oblique elements might enliven a modern manner which, surprisingly and despite all its more fundamental innovations, is almost as full of every day amenity in the San Francisco scene as Wurster's. Yet Dailey's small house at Sausalito, its whole two-story glass side turned toward the glorious mirage-like image of San Francisco across the Bay, is certainly one of the most exciting contemporary houses in the world, and to an Easterner almost a miracle at the reputed cost. It also uses Western woods with great frankness and grace, indeed as straightforwardly as Wurster but without his unexpected harshness.

There are several other San Francisco architects whose work should be mentioned in a complete account such as Funk and McCarthy, whose work seems to be developing successfully. But this article is based on what I saw in a very brief visit and on what I can discuss with some hope of being intelligible without photographs. Nor shall I attempt to mention anything I saw between the three cities of Portland, San Francisco and Los Angeles, beyond commenting on a fine school in Carmel now being completed by Franklin and Kump of Fresno. One might query the use of shakes on the roof as excessively picturesque but the group planning and the general architectural vocabulary was splendidly worked out; and in some ways the whole was adapted to the site in a way that even Lyndon and Smith's admirable schools in Michigan or Neutra's in Los Angeles have not

House for Jan de Graaff. Richard J. Neutra, A.I.A., Architect. Van Evera Bailey, Supervising Architect. P

Photographs by Jourdan and des Georges



PLYWOOD PANELING ACHIEVES A NATIVE OREGON FINISH



SOFT GREY CARPETING COVERS ALL FLOORS OF THE LIVING QUARTERS. THE CHAIRS ARE SCARLET PED

been. Admittedly the site itself was a very promising one.

In discussing modern architecture in Los Angeles it would be tempting to go back twenty-five years to the work of Gill, whose significance has been so little realized, or to the shingled bungalows of Greene and Greene. But this is not the place nor have I at present adequate information. I hope to return to the Coast next summer to study the architecture of Maibeck and Willis Polk in San Francisco and of Gill and Greene and Greene in Los Angeles and Pasadena. It would also be tempting to talk of the work of Wright here which goes back some twenty-five years and includes one of his finest things, the Millard house in Pasadena, as well as several of his worst. But it will be more appropriate to stick to the work of the last decade as in discussing Portland and San Francisco.

In the work of the last decade the career of Neutra stands out not merely as a local or even a national but properly as an international phenomenon. Outside Neutra's work and that of his group, the most of the interesting things are — so far as I could discover — effectively anonymous. I mean the drive-ins of which there are several good examples on Sunset Boulevard and perhaps the finest of all — despite its unfortunate trademark windmill — at the corner of Glendale and San Fernando. These represent a very model of what exposition or resort architecture ought to be, light, gay, open, well executed and designed to be as effective by night as by day. Were there more really successful motor courts one might hope that the development of a new and widely popular architectural expression waited only upon the development of new functional types, an activity of which Los Angeles seems to be peculiarly adept. Even a large department store like that of the May Company on Wilshire, by its isolation and by the skill of its adaptation to an open site has virtues which similar stylistically "modern" commercial architecture has hardly achieved elsewhere, except I imagine in Miami. The Museum of Modern Art's *Guide to Modern Architecture* includes much work of this type in the East, as is indeed proper. For the general establishment of modern architecture depends to-day almost more upon such commercial work than upon the necessarily limited production of a few conscientious modern architects. But nothing in the East compares with the best things of this sort in Los Angeles, if only because Eastern cities have not the motorized planning which has been achieved apparently without conscious direction. But if these things represent what exposition architecture ought to be the N. B. C. building by the Austin Company illustrates, alas, what it is. Such a specimen will be harder to bear in the future than the Field Museum in Chicago, congealed from the Fair of 1893, or even perhaps the Seattle Museum, congealed it would appear from Chicago 1933. Beside this Lescazes C. B. S. building, actually somewhat clumsy and brutal, appears a contemporary masterpiece.

The quantity, quality, and the variety of Neutra's work and that of his group requires not a few paragraphs but an extended article. The Eastern visitor is ill prepared by photographs or by the Brown house on Fisher's Island for Neutra's work in California. It is at once less superficially suited to the climate and the setting than the naive assumes and much better suited than its *(Continued on page 40)*

r, Collaborating Architect.

A continuation of Mr. Neutra's work follows on the next page.



HARDWOOD SASH FOR DOUBLE GLAZING



A SLIDING DOOR FOR PARTITIONING

The house illustrated has been built in Sandy, Oregon, for Jan deGraaff. It is situated some miles from the city of Portland in the midst of a deep pine forest. The house is of milled wood construction, the outside siding and some interior paneling is redwood. It was necessary to erect a dwelling that would be suitable to the Northwest and yet satisfy Mr. deGraaff's desire for a distinctly modern house. The house is an expression of the creative talents of a great architect working upon special problems imposed by a discriminating, modern-minded client.

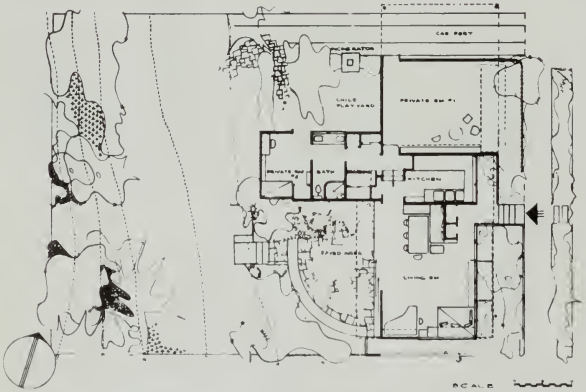
THE ARCHITECT RECOMMENDED REDWOOD FOR AN EXTERIOR OF DURABILITY AND BEAU



House of Richard J. Neutra
Architect, Richard J. Neutra, A.I.A.
Builder, Eric Nelson







IN THIS small house compactness and economy of layout have been combined with a feeling of spaciousness of interior living quarters and liberal extension into a garden patio as part of the living area.

The dining space, an integral part of the principal room, faces out into the garden. The roof overhang with its evenly distributed soffit lighting adds to the intended oneness of the indoors and outdoors.

A small entrance hall has been achieved which gives a sense of privacy without waste space. An especially designed instrument for the playing of recorded music forms a separation between entrance hall and dining area. A large coffee table designed by Mr. Neutra can, with little effort, be adjusted to the standard dining table height.

The service and sleeping sections of the house are well separated from the principal living quarters and a large and formal playroom has been placed in such a way that activities carried on in it will in no way interfere with the repose and quiet of other members of the household.

Julius Shulman





MODERN SCHOOL

Mark Keppel High School, Alhambra

Architects, Marston & Maybury

Builder, Herbert Mayson



Woodcock

Baskerville





Woodcock



THE Mark Keppel High School in Alhambra is an excellent example of a simple and straightforward use of materials in the creation of a large public building. In order to reduce the cost of maintenance, the exterior has a coat of gunite plaster containing aggregates of crushed ceramic. The warm natural color is in pleasant contrast to the brick wainscoting and general trend. The window areas have been grouped in such a way that it was possible to repeat structural units throughout the building, creating a strong frame with no filler walls necessary. This method has great value in reducing stresses resulting from earthquakes.

In the general plan, the architects have taken into consideration the nature of the work being done and have planned the various classroom units so that activities will in no way interfere with one another. The art and music rooms are placed on the opposite side of the auditorium, thus isolating them from the general classrooms. The large auditorium is extremely simple. Indirect lighting was concealed in large light-troughs in the ceiling. Careful consideration was given to the acoustics.

The only accents of decoration are a number of large stainless steel and enamel murals placed above the entrance doors of the auditorium. These were executed by Mr. Millard Sheets and depict the history of Southern California.

THE LIVING ROOM HAS A FIREPLACE BUILT OF COMMON BRICK AND WAXED THREE PLY REDWOOD WALLS. IT IS FLOORED WITH A CONTINUATION OF THE RED HEARTH TILE

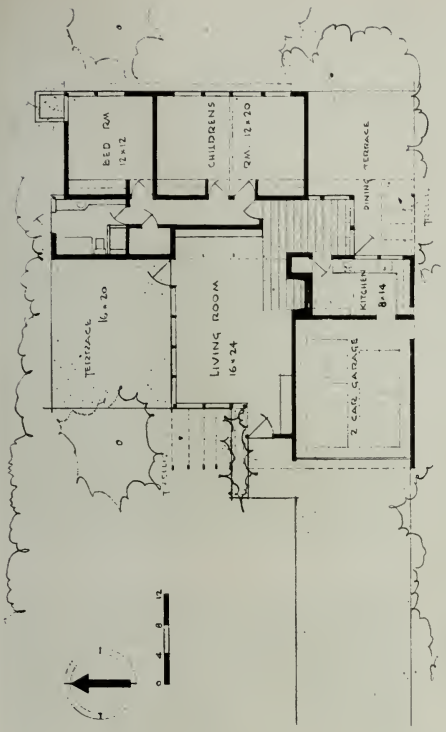
HOUSE IN A VALLEY

Harry Hartman



THIS SITE of the Hoffman house was chosen to satisfy the requirements for free outdoor living of a family with two small children. The 60 ft. x 270 ft. suburban lot in San Fernando Valley provides space and facilities for gardening, domestic pets, and children's games — all the freedom of a country home, with all the conveniences of the city.

The house was planned to admit a maximum of morning and late afternoon sun, but to exclude the hot mid-day sun. Thus the principal living room windows, from floor to sloping ceiling, face north, opening on a brick paved patio laid under an old walnut tree. Clerestory windows to the east open over the bedroom wing of the house; glass toward the west is broken by flower shelves inside, and shaded by a trellis above which continues the down-sloping plane of the ceiling. A dining alcove opens into another shaded, brick paved patio toward the southeast, diagonally opposite but



House of Mr. & Mrs. Richard J. Hoffman
Van Nuys, California
Gregory Ain, Designer
George Agron, Associate
C. J. and Carroll Nordquist, Builders

still visible from the living patio. The dinette floor, of terra cotta paving tile, is a continuation of the wide hearth before the large common brick fireplace which provides partial separation for the eating space.

All bedrooms face east; the spacious room of the children can be subdivided into two smaller private rooms. The bathroom, at the end of the bedroom hall, opens outdoors also, so that the little girls can bathe and change their clothes directly on coming in from making mudpies.

The house is built and furnished in a simple style. Exterior redwood ship lap is painted off white, for reflection of heat. Pergolas and exterior trim are a deep maroon, to contrast with gray green foliage. The living room and dining alcove are walled with redwood plywood, oiled and waxed. Chinese jute matting, natural desert cloth drapes, and insulite ceiling provide a contrast to the darker walls and massive brick fireplace.



A VERTICAL TRELLIS, SCREENS THE WINDOWS ON THE WEST SIDE OF THE HOUSE



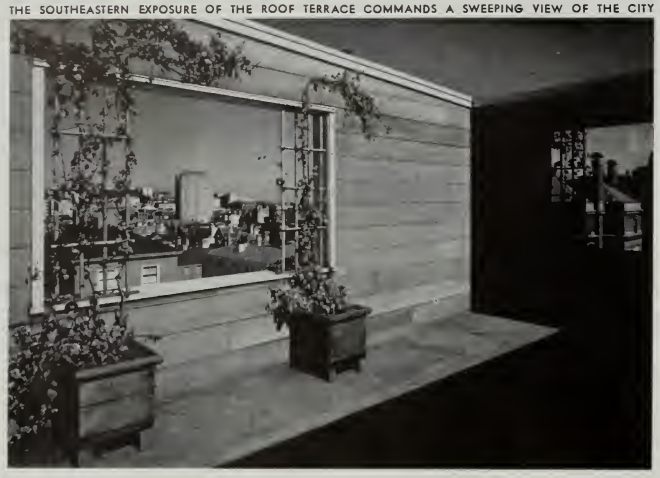
A HIGH FLOWER BOX SCREENS THE LIVING PATIO FROM THE ENTRANCE AND GARAGE



LIVING ROOM WINDOWS, WITH CORNER SHELVES, EXTEND FROM FLOOR TO CEILING

The residence of Mr. and Mrs. L. Chace Grover, San Francisco

THE SOUTHEASTERN EXPOSURE OF THE ROOF TERRACE COMMANDS A SWEEPING VIEW OF THE CITY



SOUTH END OF THE LIVING ROOM WITH DOOR TO THE VIEW DECK



THE DINING ROOM OPENING INTO THE SMALL PROTECTED GARDEN





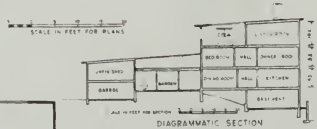
FIRST FLOOR & PLOT PLAN



SECOND FLOOR PLAN

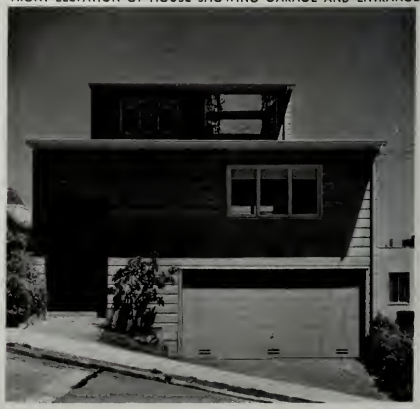


THIRD FLOOR PLAN



DIAGRAMMATIC SECTION

FRONT ELEVATION OF HOUSE SHOWING GARAGE AND ENTRANCE



Architect, William Wilson Wurster, A.I.A.
Landscape Architect, Thomas D. Church

THIS HOUSE is an excellent solution of a problem presented by clients who possessed a lot 27 ft. x 100 ft. The body of the house was placed within four feet of the north line. The property at the rear has been restricted so that the house has a permanent north view of San Francisco Bay and Mt. Tamalpais on beyond.

It was decided to give the living room the view and the dining room the garden. There is a private garden court between the house and the garage protected from the western trade winds by a covered way. No space has been wasted on a rear entrance. There is just one door along side of which there are compartments for package delivery and refuse. A large deck, adequately protected from the wind, has been arranged on the top floor of the house.

On the second floor a covered passage roof has been used as a balcony. The service rooms have been put on the ground floor and an elevator was installed to serve the living quarters of the floors above.

The style of the house is simple and direct. There are no applied ornaments of any kind. While this has resulted in a slight severity it is nevertheless a sound and practical dwelling in which nothing has been sacrificed to its comfort and living qualities. As a result of careful and intelligent planning there is movement and privacy in house and garden which is comparable to a country place. The excellent separation of all activities give the house a pattern and tone which are particularly suitable to graceful living.

The exterior walls are redwood siding. Floors are carpeted hardwood, pine, and linoleum. The walls are warm stone color with white trim. The interior trim matches the plaster.

VIEW FROM THE GARAGE ACROSS ENCLOSED DINING ROOM COURT



Roger Sturtevant

EAST VIEW OF HOUSE SHOWING SEPARATION OF GARAGE AND LIVING QUARTERS WITH OPENINGS OF THIRD FLOOR VIEW DECK. ALL EXTERIOR WALLS ARE REDWOOD SIDING



COUNTRY LIFE IN CALIFORNIA

House for Mr. and Mrs. Henry Blanke
Designer, Paul Laszlo



Photographs Courtesy of Pencil Points

The approach to the ranch is through a wide covered passage beside a six car garage. One goes immediately into the great patio which is the heart of the establishment.

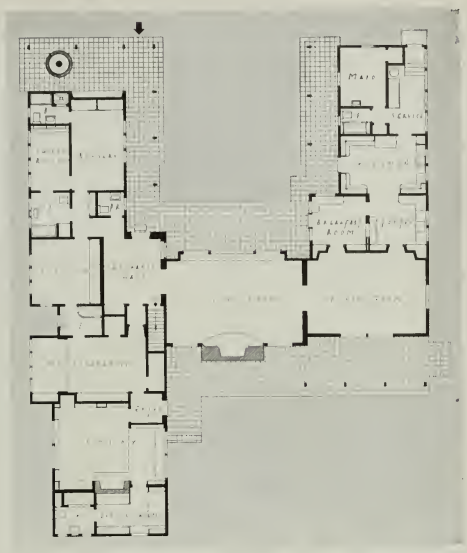
View from the living room into the patio. The windows extend the living room out upon a tile paved terrace around which the living areas of the house have been built.



THIS house is on what was formerly the Rancho Bonita at Tarzana, California. The approach to the main dwelling is through a pleasant covered passage. The plan shows a good organization of the living area with excellent separation for service, study, and nursery.

The buildings on the ranch include dressing and shower rooms, which are beside the swimming pool, stables and an outdoor kitchen and smokehouse. The buildings have been placed in a magnificent stand of trees. The surrounding lawns are particularly suited to the informal entertainment typical of the Southern California country place. Open galleries are brick and tile paved. Doors are heavy, nail-studded Oregon pine. The entire ranch group is simply and sturdily constructed and has been made interesting by the use of imaginative detail by the designer.

The house is frame on continuous reinforced concrete footing. The walls are stucco and the long, low roofs are Mission tile. There is an expansive and informal air which is pointed up by careful finish and excellent taste. Interiors are carried out to conform with the general tone of ranch living. The flooring is plank oak. The walls are off white. The ceiling is vertical-grained, bleached fir. All hardware is of specially designed, polished bronze.



THE FIREPLACE IS OUTLINED IN SPLIT BRICK OF DURA-CLAY TILE. THE FLOORS ARE OF PLANK OAK. THE OPEN GALLERIES ARE PAVED WITH BRICK AND TILE.



MEMORIAL LIBRARY

Edward Laurence Doheny Memorial Library, Camarllo, California
Architect, Wallace Neff, A.I.A.
Builder, McNeil Construction Co.

Padilla Studios



THE Edward Laurence Doheny Memorial Library, erected by Countess Doheny, in memory of her husband, occupies a commanding site to the north of St. John's Major Seminary. The main elevation faces the Seminary and overlooks a long formal garden.

On the north side of the library, the terrain slopes abruptly away, making possible a wide terrace below the main floor. The Auditorium and the Bindery for the Seminary open onto this terrace. The stack rooms for the general Seminary library, store rooms, and machinery units are also located on this floor.

The main floor serves as the library for the Seminary. Here are found the main reading-room, a reference room, stack room, and offices.

The second floor, which is reached both by elevator and staircase, is devoted entirely to Countess Doheny's collections of rare books and objects of art.

To the right of the hall, at the front of the Library, is the Treasure Room containing the Estelle Doheny Collections of rare books, illuminated manuscripts, first editions, and reference books. The Treasure Room is paneled in walnut and has two windows of exquisitely etched glass depicting the apparition of the Miraculous Medal.

The entire building is air-conditioned, to protect the rare books and paintings from atmospheric extremes, and also to afford the most comfortable working conditions for the students. In fact, nothing has been spared to make the Memorial a practical working library for the students at the Seminary, and also a building of exceptional beauty and dignity.



The main entrance motif, with its arch of carved stone, is derived from the Cathedral in Mexico City. A statue of Our Lady of the Miraculous Medal stands in a niche over the entrance



The books are housed in recessed shelves, protected by bronzed grilles. A balcony fills one end of the room, with shelves running to the ceiling for the fine collection of reference books

ENGLISH COTTAGE

Designed by J. Byron Severance

Interiors, Barker Bros., Hollywood









THIS HOUSE has been designed in the spirit of the small English cottage. The rough brick, half-timbers, the heavy shake roof and large leaded glass windows are characteristics of the style. A particularly well arranged floor plan provides an entrance hall connecting the rooms in such a way that the living room is given more than usual privacy. There is an entrance from the garage directly to the house.

The bedroom and bath, reached from the principal entry, can also be used as a study inasmuch as there is complete privacy and separation from the rest of the house. A particularly well designed bathroom with tub, shower, and built-in lavatory serves the main bedrooms. The well designed kitchen provides an excellent working arrangement and the breakfast room, while a part of the service section, is sufficiently separated to give it privacy. The dining room opens out upon a large terrace and is well situated for service from the kitchen. The beamed living room has an interesting corner fireplace of French marble against a white pine-paneled wall. The living room walls are wood paneling and plaster. The dining room is in colorful English wallpaper.

The furnishing throughout are 18th Century. In the living room a deep dubonnet is contrasted with a cool silver blue. The draperies combine these colors in a floral pattern. A winged chair also combines the colors on a natural linen background. Occasional pieces are in mahogany. The dining room chairs are upholstered in dubonnet damask striped with blue.

RAMONA GARDENS HOUSING PROJECT



Chief Architect, George J. Adams, A. I. A.
Walter S. Davis, A. I. A.
Ralph C. Flewelling, A. I. A.
Eugene Weston, Jr., A. I. A.
Lewis Eugene Wilson
Lloyd Wright
General Contractor, Baruch Corporation
Civil Engineers, Chalmers & Barnett
Landscape Architects,
Katherine Bashford and Fred Barlow, Jr.
Structural Engineer, Paul E. Jeffers
Mechanical and Electrical Engineer,
Ralph E. Phillips



Harry Baskerville

Left: The new housing project rises above a typical substandard dwelling of the kind it is designed to replace. The close-up at left shows the wide, carefully planned areas between the living units. Excellent, simple construction is a feature of the entire development. Playgrounds, community building facilities, nurseries, offices and maintenance shops are important features.







A CONSTRUCTION VIEW OF THE LOWER FLOOR OF ONE OF THE LIVING UNITS



WALKS AND PLAY AREAS ARE WELL SEPARATED FROM ALL TRAFFIC HAZARDS

THE RAMONA GARDENS HOUSING PROJECT is the first low-rent housing project to be built by the Housing Authority of the City of Los Angeles. The Authority operates under the provisions of the United States Housing Act of 1937 and various enabling laws of the State of California and cooperation agreements with the City of Los Angeles.

This project was placed on vacant land that was purchased from a single owner at a cost of $72,565.00. Unimproved land naturally costs less than improved land and the ease with which the project was placed under contract is in marked contrast with sites where it is necessary to acquire many parcels of land in slum sites by purchase, negotiation, or condemnation.

To permit the low-rent housing program in Los Angeles to proceed, Mr. Nicola Giulii, Chairman of the Authority, recommended that the first project be built on clear land. This procedure made available dwelling facilities for families who will be moved out of slum sites that will be cleared in the near future. Many other Authorities have proceeded in a like manner with their first projects.

The total capital cost of the project is $2,004,425.00, based on present executed contracts. This capital cost includes the following items: acquisition of site; title, appraisal, and legal fees; all administrative costs of the City Authority chargeable to this project: carrying charges; architects' and engineers' fees; testing of materials and field inspection; all costs of site improvement, including streets, walks, curbs, parking areas (there are no garages), landscaping, street and project lighting, gas, water, electrical and sewer distribution systems; playgrounds, community building facilities, nursery, project office, and maintenance shops; all dwelling structure costs, electrical, gas, and plumbing equipment; stove and refrigerator for each dwelling unit; administrative, maintenance, and playground equipment; preoccupancy charges; and finally a 5% contingent item.

There are 610 dwelling units in the project, and the average cost per dwelling unit for all items listed above is $3,286.00. The net dwelling unit construction cost is $2,183.00. This latter amount compares with a national average of $2,735.00 and represents one of the lowest costs obtained in the country. All of the many and varied requirements of local, state, and federal agencies have been met and a *saving* of almost $500,000.00 was made on this project under the development cost as provided in the loan contract agreement between the United States Housing Authority and the Housing Authority of the City of Los Angeles.

The low capital cost of the Ramona Project is directly responsible for the low rent schedule. There are 128 one-bedroom apartments, 356 two-bedroom units, and 126 three-bedroom units. The average room ratio is 4.39, and the average income of families qualified for occupancy will be around $700.00 a year. Rentals will run from $11.00 to $18.00 per month, including water, gas, and electricity, and a stove and refrigerator. Utilities are purchased by the project at a wholesale rate through project master meters. All gas and electrical services can be check metered to each individual tenant if necessary.

In the land planning every effort has been made to reduce public streets and increase the number of walks and play areas that are distinctly separated from the hazards of automobile traffic. All front yards are being planted in Bermuda grass maintained by the individual tenants. The area of project maintained planting is kept to a minimum, but a substantial number of streets, courts, and lanes are planted with shade trees. All public streets will be planted with oriental plane trees, and the appearance of this community ten years from now will be a continuing and increasing asset to the City.

— EUGENE WESTON, JR.

A VIEW THROUGH THE STEEL WINDOW TO THE OTHER UNITS OF THE PROJECT



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RAMONA GARDENS CONSTRUCTION DETAILS

The construction of the Ramona Gardens Housing Project, shown on the preceding two pages, has caused widespread interest among architects, engineers and others interested in construction, largely due to the technique of handling difficult construction problems on a large scale. It is one of the largest projects of its kind in the country.

The huge volume of work, according to the architects in charge, has been unusually well coordinated by the Baruch Corporation, the general contractor. It is anticipated at the present time, barring any unforeseen obstacles, that the completion of the entire project will be at least one month ahead of schedule.

Interior walls are all 2-inch solid or furred metal lath and plaster with a ¾-inch finish coat of plaster on the inside of the exterior brick wall. The ProBert Manufacturing Company worked with Leslie Locke, the plastering contractor, in developing a metal door frame used in conjunction with the National Gypsum Company's metal base and floor and ceiling runners, all of which were set up with the steel channel and expanded metal lath. This system saved 7% in space and up to 17% in costs. Throughout, cement plaster was used with a finish lime putty coat gauged with cement. Kitchens and baths have a smooth finish, and all other rooms have a sand finish.

The magnitude of the project is indicated by the application of 11,000 gallons of paint by William Gelfan, the painting contractor. Kitchen and bathroom walls and all other interior woodwork are receiving three coats of paint with a cement water paint.

All electrical wiring is placed in metal conduit and, together with economical but efficient fixtures and an overhead distribution system, was installed by the Vancott Company. Sixty-seven miles of electrical wire were used.

One of the outstanding jobs being done on the job is that of manufacturing and installing shades, being done by the Sherman Shade Shop. Faced with the task of turning out and installing several thousand shades — and designing a bracket to meet the requirements of the job — the company is up to its time schedule. Special machinery was installed in its plant to perform on its contract, one of the largest of its kind on record.

LIBRARY CONSTRUCTION DETAILS

Several interesting technical jobs were done on the construction of the E. J. Doheny Memorial Library at St. John's Seminary, Camarillo, California, shown in this issue of California Arts and Architecture, not the least of which was the staff and stone job turned out by the general contractor, the McNeil Construction Company, in its own yard.

The Daggett Insulating Company system of soil and cold water pipe deadening used in the library is unique, in that by their method all vibration noises are killed at the source. To obtain this result, especially prepared felt, called Flexpad, was swabbed to the pipes from the fixtures through the first floor, and carried underneath the floor beyond the bend in the pipe to prevent a noise throwback.

The floors in the library, put in by the A. B. Rice Floor Company, are one of its outstanding features. They are set in coal tar mastic and no nails are used. Although there is nothing especially new in this floor construction, the technique has been improved in recent years. The floors are set in a semi-plastic coal tar material and are in constant suspension between walls by the use of semi-elliptical springs which are placed between the outside walls and the flooring itself.

The mastic will continue in a semi-plastic state indefinitely, and should changes in temperature alter the moisture content of the flooring, thereby causing expansion or contraction, the springs have the effect of taking up contraction or allowing for expansion. In any climatic condition, the floor will not show cracks from shrinkage or curling from expansion.

The Rice Floor Company has perfected a near indestructible seal type floor finish which was applied to the floors of the library. Further details on this floor or similar floors can be obtained by writing to the company, 1312 Dewey Avenue, Los Angeles, or to the Technical Editor of California Arts and Architecture.

WASHABLE DULL SHEEN WALL PAINTS

The paint used on the Mark Keppel High School Administration Building, shown in this issue of California Arts and Architecture, was tested by school authorities for hiding, ease of working, spreading capacity, and general appearance, including brush marks, washability, flashes and burns. The tests were made in bidding competition, and passed these requirements at the lowest cost per square yard applied, including labor and material. The tests for washability consisted of complete removal without injury to the finished surface of ink spots, match scratches, marks of indelible pencils, crayolas, lead pencil or grease spots. The removal of all such marks and spots, according to school authorities, was accomplished by the use of water and a mild abrasive soap or soap powder. The paint was manufactured by the J. E. Bauer Company, quality paint makers since 1919, at 1021 North Mission Road, Los Angeles.

KITCHEN VENTILATING FAN

In step with modern designing of home kitchens, Trade Wind Motorfans, Inc., Los Angeles, California, several years ago conducted a field survey of actual ventilation requirements in the home kitchen to determine by practical experience, in thousands of jobs, what the actual requirements were to be met. Out of this came the development and manufacture of the "Clipper" Centrifugal blower kitchen ventilating fan.

This patented kitchen ventilator is a definite improvement in design, offering better performance and quieter operation than the ordinary types of ventilators. The makers of this equipment will send Bulletin No. 500 B-1 without obligation, on request, describing this new equipment.

Cooking food regardless of the source of heat, electricity, gas, oil or coal releases vegetable oils, grease from meats, carbon solids from frying and broiling into the air surrounding the range. The heated air in the zone of the range rises to the ceiling, carrying with it the contamination from cooking. This grease- and odor-ladened air travels over the ceiling seeking outlet, which is usually an open door into living quarters. This heated air, contaminated with grease globules, is picked up instantly at the ceiling level with the powerful Clipper blower and put outdoors before the air cools and deposits the grease on walls, ceilings and furnishings of the home. The cost of the ventilator is less than one redecorating job which will be long deferred with a proper elimination of sticky grease contamination from cooking.

One of these ventilating fans has been installed in the Richard J. Neutra kitchen.

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Wallace Neff, Architect

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INTERVIEWING H. G. WELLS

CONTINUED FROM PAGE 17

two and three quarter minutes overtime.

"I'll give you a book of mine to improve your mind," he said. "I wrote it over a year ago, but it answers all your questions."

Herein — against the devilish Fascist principles of terror, division and dismemberment — thinker Wells presents a principle of international human union. He offers a plan for security from violence, a restoration of confidence to human life — an assurance of sustenance and shelter to everyone. Indeed, this is a book which can improve the average American mind.

YOU CAN'T . . . LET THEM EAT ART

CONTINUED FROM PAGE 20

freedom than either small frescoes or sculptural bas-reliefs. I wish that it were possible for a small group of artist-designers, collaborating with the architect, to decorate inside and out some public or semi-public building with interlacing and alternating frescoes, mosaics, ceramics and carved bas-reliefs.

Let me say a final word or two of rebuttal to those critics who feel that the pure flame of American art will wilt if it be in too close contact with pineapple juice, Hollywood and the federal government. In general: art which withers as easily as this is probably not worth nourishing anyway. In particular: Michael Angelo spent most of his life working for a pretty tough customer, the head of the Holy Roman Church. Our own Bill Gropper until a few years back supported himself exclusively from contracts or commissions with American newspapers and magazines. Neither suffered.

AN EASTERN CRITIC . . .

CONTINUED FROM PAGE 21

apparent "International" character would lead a more subtle analyst to suppose. The quality of Neutra's architectural brain is obviously of the first order. He is established here because in the last dozen years there was more opportunity to work in this area than elsewhere; fewer inhibitions; more building of all sorts; and in the midst of the expression of all sorts of architectural whims, a certain real appreciation of a man who knew exactly what he meant to do and through the years continued with obviously ever-increasing success to do it. He has been as unaffected by the more superficial fashions in Spanish cosmetics, passing on the whole from lush to refined, as by more subtle intellectual fashions which have in the last few years turned so strongly toward regionalism in America as elsewhere in the world.

Neutra, whose critical sensitivity is greater than one might at first suppose, has always put first things first in architecture, and has mastered a method of building suited to Southern California which assures economy in various types of structure, ordered if frequently somewhat monotonous design, and able, if at times idiosyncratic planning. One may query whether all the buildings need be white, like ninety per cent of all other buildings in the suburbs of Los Angeles, but Neutra has used natural wood in other regions, and his clients are free to paint their houses some other color, if they are not scared by the pinks of some Schindler houses, or the blues of Lloyd Wrights' or the green of the N. B. C. His larger buildings also need planting badly in some cases; but his own house, and the houses at Palm Springs have it, and very fine it is. Furthermore it is evident that it is along the lines of more color and more variety of form than his able pupils Soriano and Ain are developing. They have thus far lost something in sureness of touch and excellence of execution as they try to move away from the somewhat rigid Neutra manner, however, but the direction is probably right.

The work of Davidson may be grouped with the work of these men; although in the remodeling of the Maitland house the existing masonry walls, and possibly the association of George Howe from the East, have led to a warmer and less mechanical expression. Such a remodeled house must, of course, be exceptional; but the effectiveness under Los Angeles lighting conditions of the texture of the rough stone walls, and even perhaps of the relatively solid mass inherited from the original Colonial Revival design, might suggest alternatives other than natural redwood to the ubiquitous white stucco now generally used in this region.

It is generally apparent that aesthetically as well as technically there remains an abstractionist rigidity continued from the European twenties in the work of the Neutra group comparable to but contrasting with the suave amenity inherited from the tasteful American twenties by the San Francisco men.

H. H. Harris has reacted rather sharply against the Neutra manner; and I must confess that studied in plans and photographs his

work appealed to me as the Los Angeles equivalent of the best houses of some of the architects in Portland and San Francisco. But in actuality, despite the excellent planning and the conscientious pursuit of original expression, the results seemed to me somewhat Wrightian and the execution inferior to the general Los Angeles standard. The superficially reverse direction in which, for example, Van Evera Bailey is moving, toward greater clarity of formal expression, seems sounder than the direction Harris is now taking.

Harris' room at the New York World's Fair did, I understand, fulfill the expectatons of his many eastern admirers. I am sorry not to have seen it as I am told that its straightforward design and splendid execution offered an excellent sample of some of the best work being done on the Pacific Coast.

Among the new work in Los Angeles the Wright tradition achieves authentic expression at the hands of John Lautner, who has had the advantage of a full Taliesin training during Wright's period of brilliant renewal in the last six years. The Wright influence may be too marked in certain details of Lautner's house, but it is in general a remarkably successful thing, less of a virtuoso performance than Wright's own Sturgis house, which Lautner supervised, and simple in plan and economical in execution as Wright has rarely had occasion to be except in the Jacobs house. To the manner born, or at least bred, Lautner uses diagonals more cleanly and less arbitrarily than Harris and has for wooden construction an advancing rather than a semi-traditional feeling. Here in Los Angeles his work can unashamedly stand comparison with that of his master. I have not attempted to include a discussion of Wright's Sturgis house, preferring to restrict myself to the work of architects settled in California.

The case of Schindler I do not profess to understand. There is certainly immense vitality perhaps somewhat lacking among many of the best modern architects of the Pacific Coast. But this vitality seems in general to lead to arbitrary and brutal effects. Even his work of the last few years reminds one inevitably of the extreme Expressionist and Neo-Plasticist work of the mid-twenties. Schindler's manner does not seem to mature. His continued reflection of the somewhat hectic psychological air of the region, from which all the others have attempted to protect themselves, still produces something of the look of sets for a Wellsian "film of the future."

The architectural work I have discussed consists chiefly of private commissions for houses; and while many of these houses, by their remarkably low costs, cater to economic levels which can hardly hope for architect-designed houses in the East, it was disappointing to me to find so little public work of interest. I did not unfortunately see any of Del Mars' Farm Security housing which I understand is of a very high order, comparable to that at Chandler, Arizona. There is no public housing in Portland and what I saw in San Francisco was of no great architectural interest. Doubtless the new projects by Ernest Born will be much better.

Of all architects on the Coast, Belluschi and Neutra seem to have the greatest spread, but with such a very considerable difference in each case between their best work and their poorest, there would appear to be as considerable a promise for the future in the more limited existing work of certain younger architects. But in conclusion what appears most promising is the general consistency of aims combined with a wide variety of means and the extent to which the essentials of plan and structure and expression are already established and even to a certain degree accepted by the public. Even speculative builders' "modern" is less vicious perhaps than elsewhere. It is no wonder that practice on the Coast appeals to ambitious young architects. Here they may hope for clients and for a very friendly rivalry with their peers; here, above all, they may hope to develop in the next decades a wider practice of modern architecture upon foundations intelligently and solidly laid. Despite the testimony of the *Guide to Modern Architecture—Northeastern States* (which is in part a testimony to confusion of aim and to lack of public support and appreciation, even of the limited sort for which modern architects must still be grateful) an Eastern visitor returns after an examination, however restriced in scope, of the modern architectural scene on the Coast almost as humble as he set out. It is from this position of humility that I offer these comments and beg pardon for the occasional note of apparent stricture without which critical discussion would degenerate into mere flavorless appreciation. There is much that I do not understand about building conditions on the Coast. Doubtless to understand all would be to forgive all. Understanding but a little, I am more the less amazed at all that has been, during a short and unsettled a period, so solidly achieved.

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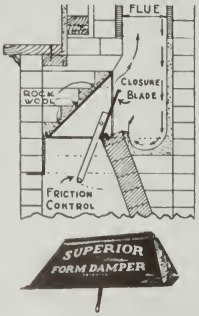
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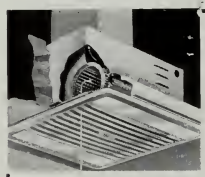
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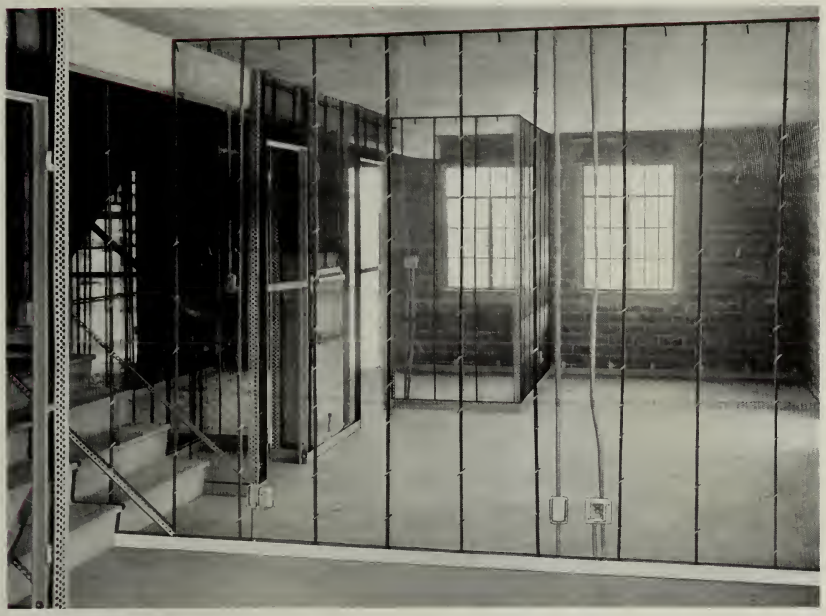
An interior view of the E. L. Doheny Memorial Library of St. John's Seminary, Camarillo. Wallace Neff, Architect.

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Aerial photograph of Ramona Gardens Housing Project.

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